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EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

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SINGING

BY

ALBERTO RANDEGGER

(PROFESSOR OF SINGING AT THE ROYAL ACADEMY OF MUSIC).

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PREFACE.

On inquiring into the causes of the generally admitted and deplored fact that the art of singing has for a long time past shown signs of deterioration, the following questions suggest themselves:—

Are good voices less numerous now than in former years?

Is there any dearth of scientific and practical treatises on the production and training of the voice?

Is there any lack of competent teachers?

I answer that there is no scarcity either of good voices, of excellent printed methods, or of thoroughly capable teachers.

Nevertheless, a highly cultivated and artistic singer is nowadays but rarely found.

What is the cause of this?

I affirm that the principal cause is found in a disposition to *curtail the labour and lessen the time which perfected study absolutely demands.*

While instrumental performers take it as a matter of course that they must laboriously practise for years in order to gain a complete command over the mechanical difficulties of their respective instruments, would-be singers seldom realise the fact that they must endure a training at least as long, careful, and patient in order that the human voice may be used with skill, judgment, and artistic effect.

To attain this result it is necessary that both professor and student should make up their minds to *begin at the beginning*, and *thoroughly to master each of the difficulties which successively present themselves in a systematic course of study.*

The simple, fundamental principles of the only true art of emitting and fixing the voice in singing are most difficult both to teach and to acquire; but they are vitally important, because to neglect them at the outset is necessarily to impair the beauty, purity, and resonance of the vocal tones.

These primary rules I shall endeavour to explain in concise and intelligible language, purposely avoiding the use of diagrams and of technical expressions which would require special scientific knowledge on the part of the reader, and be, moreover, incompatible with the modest aims and proportions of a primer.

All who are competent to teach the art of producing the voice must necessarily have an exact knowledge of the anatomy and physiology of the vocal organs; but such knowledge is not indispensable to the vocalist. To those who may desire to study the scientific side of the subject more profoundly, I recommend a careful perusal of the "*Anatomical Description of the Vocal Organs*," by Dr. Louis Mandl, of Paris, a translation of which, by his courteous permission, will be found in the Appendix.

Here my object is simply to lay down a clearly defined system of practice, such as will help to overcome the mechanical difficulties of voice-production and management.

I shall address the student in the plain and practical style which long experience has taught me to adopt with my pupils, and I trust that the title of this little book will be sufficient to absolve me from the need of offering an apology for the simplicity of its language.

At the same time, it must be distinctly understood that no written theories on singing can presume to take the place of oral tuition.

ALBERTO RANDEGGER.

74, Adelaide Road, Haverstock Hill, N.W.

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The Rudiments of Music are not given in this work, as the Student is presumed to have made himself familiar with them before commencing the study of singing.

(*See "Rudiments of Music" Primer:* W. H. CUMMINGS.)

SINGING.

INTRODUCTORY REMARKS.

THE art of singing involves *two* distinct branches of study, the *technical* and the *æsthetic;* the mechanism, healthy production, employment, and development of the voice coming under the first head, while to the second belongs taste, or feeling for the beautiful associated with the simultaneous delivery of song and words.

No one, however physically and intellectually gifted by nature, can hope to become a perfect singer should the "technical" branch of study be omitted or neglected, or the "æsthetic"—in consideration of its greater attraction—prematurely adopted.

Many people wrongly suppose that a fine, powerful voice is the only qualification needed to form a good singer; while others, just as erroneously, believe that high mental attainments and a thorough knowledge of music are in themselves sufficient.

The mere possession of a musical instrument does not imply any ability to perform upon it, and no amount of literary or musical education can, in the absence of practice, qualify the student to conquer its mechanical difficulties.

Notwithstanding the natural faculty which enables every individual to exercise a partial control over the voice, its cultivation, so as to acquire a perfect mastery over the production and management of sound in singing is a study infinitely more laborious than that needed to surmount the technical difficulties of any manufactured musical instrument whatever.

An instrument being a tangible and visible object, the senses of touch and sight help the performer while practising; the mechanism of the vocal organs, on the contrary, being intangible and invisible to singers (although not insensible to them) when engaged in the production of sound, the only guide upon which they can safely rely is that *inner consciousness*, which enables the mind to anticipate and direct our actions.

To this "inner consciousness" the strictest attention of all students of singing should be directed in the beginning.

Those who, while singing, trust for guidance to the ear only, should be reminded that the ear, perceiving the sound *after* its production, is merely able to judge of its *effect*, but cannot possibly influence its *cause*.

To direct, fix, and control the sound before and during its emission, it is indispensable that the singer should exercise forethought, deliberation, and mental energy—attributes which are perhaps of even greater importance than physical strength.

A conscientious singer, however, finds ample reward for the arduous work required by the thorough cultivation of the voice, in the power of emotional expression which the human voice possesses in a degree far beyond all other musical instruments.

Nevertheless, the most complete command over technical resources will scarcely suffice to form a perfect and æsthetic artist, without the aid of a keen, sympathetic, and cultivated musical organisation, a quick perception, a sensitive and poetic temperament, and a refined and educated mind.

ATTRIBUTES OF MUSICAL SOUND.

Musical sound is recognised by the combination of the four following essential and distinct attributes: *volume*, *pitch*, *quality*, and *duration;* that is to say, a sound is either *loud or soft—high or low—bright or sombre—long or short.*

The power of the human voice over these attributes varies in individuals:—

(1) According to the size and strength of the muscles connected with the vibrating organs of sound;

(2) According to the shape and size of the throat and windpipe, and to their power of expansion and contraction;

(3) According to the shape and size of the various organs of the mouth, consisting of the arch of the palate, the jaws, the tongue, the teeth, the lips, and the nasal cavities, all of which modify the sound more or less during its passage through the mouth; and

(4) According to the strength and capability of expansion possessed by the lungs.

These physical capabilities not being equally bestowed, it is impossible to lay down a fixed and unalterable system of tuition for all students of singing.

It often occurs that difficulties almost insurmountable to one singer are comparative trifles to another, and therefore, except in the case of such general elementary rules as must be observed by all, the selection of the method best suited to the individuality of each student must be left to the experienced teacher.

THE HUMAN VOICE.

The impelling or motive power of sound in the human voice is a condensed column of air, expelled from the lungs, through the windpipe, and forcibly acting upon the vocal apparatus, consisting of the vibrating organs placed inside and above that projection in the lower part of the throat commonly known as "Adam's apple."*

Every sound—loud or soft, high or low, bright or sombre, long or short—is produced by the same means, —a condensed column of air expelled from the lungs,—and generated in the same place—where the vibrating organs are situated in the throat.

The windpipe, and numerous smaller tubes diverging from it, convey to and from the lungs the air requisite for the production of sound, the lungs themselves performing the same office as the bellows in the organ or harmonium.

The impelling or motive power of sound in the human voice being *a condensed column of air*, it follows that the fundamental law which principally regulates the healthy production of the voice is *the skilful management of the breath.*

A careful study of the chapter which further on treats of this important matter is urgently recommended, for BREATHING WELL is the foundation of the true art of singing.

CLASSIFICATION OF HUMAN VOICES.

Human voices are of two kinds: male and female.

Each kind is divided into three classes, and each class is distinguished by special qualities.

The three classes of male voices are called: *bass*, *baritone*, and *tenor;* and those of the female are known as *contralto*, *mezzo-soprano*, and *soprano* (or treble).

The voices of children belong also to these latter classes.

EXTENT OF VOICES.

Every voice has three degrees of sound: the *deep*, the *middle*, and the *high*.

The range of sounds capable of being produced by a voice is called its *compass*, but in classifying an untutored voice it is not always safe to depend entirely on the extent of its compass.

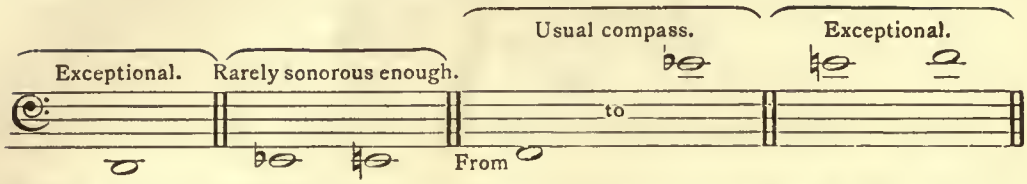
To determine the real character of a voice, its natural *timore* or quality, and its general capabilities, must be first analysed and ascertained, so as not to impair its development by a wrong treatment.

---

* For the anatomical description of these organs, and their respective functions in the formation of the voice, I again refer the reader to the Appendix by Dr. Louis Mandl

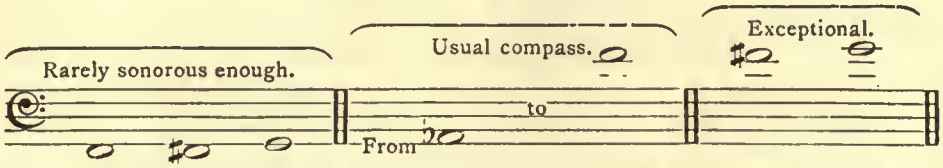
COMPASS OF MALE VOICES.

THE BASS VOICE.



The bass is the deepest, fullest, and most powerful among human voices, but in the majority of cases it is deficient in flexibility and wanting in softness.

THE BARITONE VOICE.

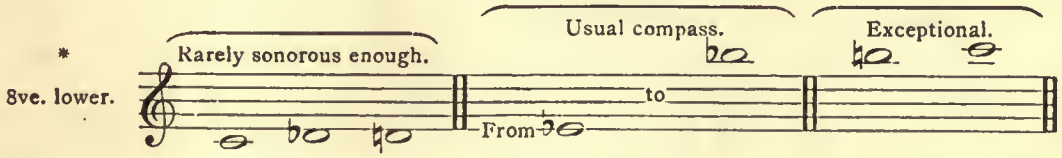


The *baritone* is the intermediate voice between the *tenore robusto* and the *bass*, and shares some of the qualities of both.

In compass it is two or three notes lower than the *tenore robusto*, and two or three notes higher than the *bass*.

In volume of tone it is superior to the first and inferior to the second, but its greater capability of modulation renders it more mellow and flexible than either.

THE TENOR VOICE.



Tenor voices are of two kinds, materially differing in quality and capability: the *tenore robusto* (robust tenor) and the *tenore leggiero* (light tenor).

The first is round, full, and sonorous throughout its compass, and conjoined with muscular power capable of expanding and sustaining the sound with force and steadiness, and of declaiming with energy and vigour.

The voice of the *tenore leggiero* is light, and has a more silvery quality of tone, with less sustaining power. It is altogether of a more delicate organisation than the *tenore robusto*, but is distinguished by greater flexibility brilliancy, and facility in uttering words with ease and smoothness.

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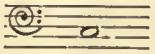
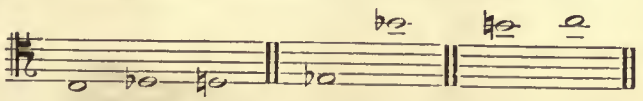
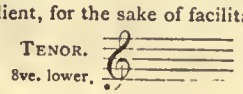
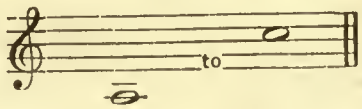
* The real pitch of the notes written above in the treble clef, when sung by a tenor voice, correspond to the octave lower, commencing with the C in the bass clef  The tenor clef, representing the actual sound of the notes written above, is this:—



This clef, however, not now being generally known, it is expedient, for the sake of facilitating the reading of tenor music, to adopt the treble clef, simply placing before it the words "octave lower," thus:— 

ALTO, OR COUNTER-TENOR.

An additional class of male voice, called *Alto*, or *Counter-tenor*, is recognised in England, ranging usually from

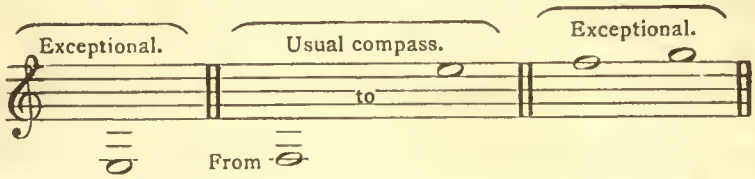


and employed principally in singing the highest part in glees for male voices, and the contralto part in anthems and Church music.

It is, however, an artificial and not a natural voice, and the study of its peculiarities does not come within the scope of this primer.

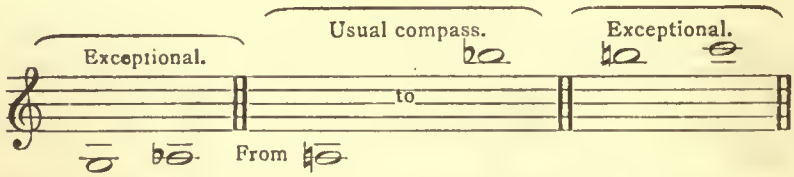
FEMALE VOICES.

THE CONTRALTO VOICE.



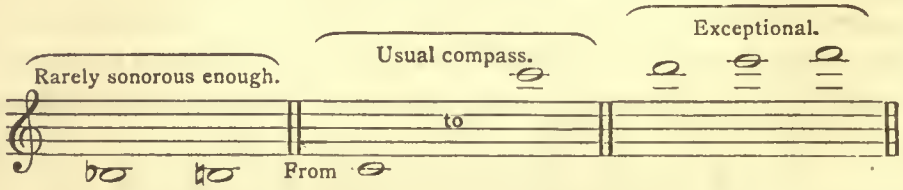
The contralto is the deepest, fullest, and strongest among female voices, but is, like the bass voice, deficient in flexibility, though much more capable of modulation and tender expression.

THE MEZZO-SOPRANO VOICE.



The mezzo-soprano occupies among female voices the position which the baritone holds among male voices, sharing in some degree the qualifications of both the *contralto* and the *soprano drammatico*. The characteristics of the mezzo-soprano voice are a peculiar fulness, mellowness, and roundness, combined generally with a considerable aptitude for flexibility.

THE SOPRANO OR TREBLE VOICE.

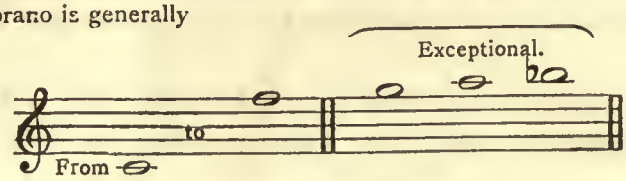


The soprano voice, like the tenor, is of two kinds: the *soprano drammatico* (dramatic soprano) and the *soprano leggiero* (light soprano); and their nature and capability correspond almost exactly with those of the *tenore robusto* and the *tenore leggiero* already described.

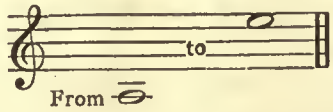
VOICES OF CHILDREN.

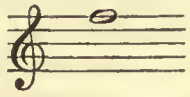
The voices of children (male and female) belong, as already stated, to the soprano and contralto classes.

The compass of the soprano is generally



and that of the contralto ranges



Soprano voices in children ought not to be used above  unless Nature allows the higher notes to be emitted without the slightest effort.

When a youth is approaching manhood the voice undergoes a very great, and sometimes even a total change; for it is not infrequent that a boy having had a soprano voice becomes in manhood a bass or baritone, while another who possessed a contralto voice is transformed into a tenor.

The voices of girls, on the contrary, are not subject to any radical change at the period of development; but they gain in strength, compass, and sonority, while generally retaining their primitive character.

It is most important to exercise great judgment and precaution in training children's voices for singing, never allowing them to strain their delicate vocal organs, and in every case suspending altogether the practice of singing during the critical time of change from childhood to adolescence.

ON RESONANCE CONNECTED WITH THE REGISTERS OF THE VOICE.

Every musical instrument is provided with a resonance apparatus for the purpose of reinforcing the sound by sympathetic reflection.

For instance, the piece of thin wood placed under the strings of a pianoforte throughout its length and breadth is called the "sounding-board," and its object is to throw back with increased intensity the sound produced by the vibration of the strings. The thin wooden frame of all other stringed instruments acts as their "resonance chamber" precisely on the same principle. Again, the "bell" affixed to the end of the tube of a trumpet serves to increase the intensity of the sound produced by the condensed column of air blown into the instrument. Many other examples could be cited to illustrate the theory, but enough that some device to give resonance to the sound is a feature in every musical instrument.

In the human voice the equivalent to the "sounding-board" is discovered in the concave surfaces of the cavities of the chest, mouth, and head.

The notion that certain sounds come *from* the chest or *from* the head must be rejected as absurd.

The sound is never originated in the chest or head, for, as already explained, every sound of the human voice is *produced by the same means*, and *generated in the same place*.

The shape and action of the vocal organs, however, vary according to the pitch of the sound; and in conformity with the different shape which the vocal organs assume—their different actions, the greater or less pressure of, and the direction given to, the vibrating column of air—the singer experiences peculiar physical sensations, as if the sound were actually generated in the chest, mouth, or head, while in fact these cavities only act respectively as the "*resonance apparatus*" of the voice.

The distinctive character assumed by the voice, according to the particular action of the vocal organs and the particular cavity employed as its "*resonance chamber*," constitutes what is commonly called "*register*."

The registers, like their corresponding resonance chambers, are three in number, viz.:—

(1) The chest register—reflecting the voice in the lower or upper parts of the chest.

(2) The medium register—reflecting the voice in the lower or upper parts of the mouth.

(3) The head register—reflecting the voice in the upper part of the head.

Each register comprises a series of consecutive sounds of the same nature and quality.

ON THE PHYSICAL SENSATIONS EXPERIENCED BY THE SINGER IN THE EMPLOYMENT OF THE DIFFERENT REGISTERS.*

THE CHEST REGISTER.

The chest register comprises two series of tones.

To the first series belong the deepest and strongest tones, when the windpipe and the throat are well expanded, and the large column of air expelled from the lungs causes a full vibration of the vocal organs.

The singer then experiences a sensation as if the sound actually emanated from the lowest part of the lungs and the whole of the chest took an active part in the production of the voice.

In emitting the second series of tones in the chest register, when only a portion of the vocal organ is set into full vibration, the sensation is as if the sound came from the upper part of the chest.

THE MEDIUM REGISTER.†

This register also comprises two series of tones.

The sensation experienced by the singer in emitting the tones of the first series is as if the sound came from the throat, fixing itself in the lower part of the mouth.

In singing the tones of the second series the sensation in the throat disappears altogether, and the feeling is as if the tones were produced in the upper part of the mouth, ringing in the front part of the palate and towards the forehead.

THE HEAD REGISTER.

In singing the high tones belonging to the head register, when the vocal apparatus is contracted and partially closed, the sensation is as if the sound originated in the highest part of the back of the head.

REGISTERS USED BY THE DIFFERENT VOICES.

In female voices generally, the vocal organs have five different actions, and consequently soprani, mezzo-soprani, and contralti experience all the various physical sensations corresponding to the registers described above.

In male voices the lower registers only are mostly used, being more appropriate and natural to their larger and stronger vocal organs.

The head register is only used by male voices in very rare and exceptional cases, as the result is seldom satisfactory.

To acquire a distinct, definite, and accurate knowledge of the real nature of the registers, it is imperative that every student of singing, at the commencement of the cultivation of the voice, should pay particular attention to the various physical sensations experienced in producing the tones of the different registers. By so doing it will also be easier to overcome the difficulties of the transition from one register to another.

The prevalent imperfect notions of the true character of the registers, the incorrect treatment of their transitions, and the consequent strain upon the vocal organs caused by the unnatural forcing upwards of any of the registers, are the most serious impediments, not only to the healthy development of the voice, but also to the preservation of its freshness and beauty.

---

* These theories have been scientifically established, and are chiefly taken from Emma Seiler's work, "The Voice in Singing."

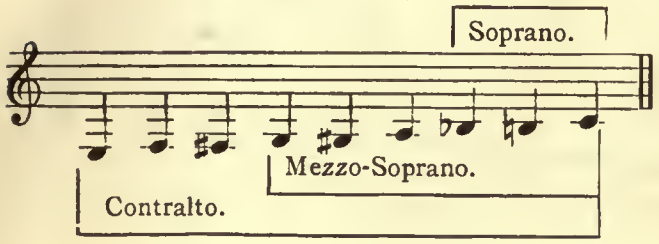
† The Medium register is called in several treatises on singing, FALSETTO. The meaning of the word "*falsetto*," however, implies *notes produced above the natural compass of the voice.* The middle part of the voice certainly does not belong to such a category, and therefore the word "*medium*" is, in my opinion, best adapted to express the real nature of this register.

EXTENT OF THE VARIOUS REGISTERS IN THE DIFFERENT VOICES.

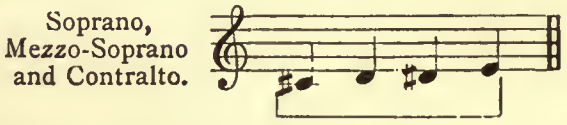
FEMALE VOICES.

CHEST REGISTER.

First Series.

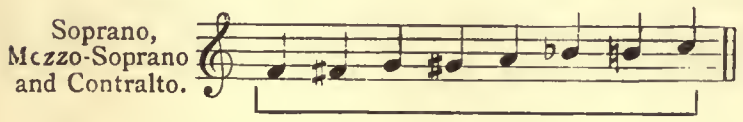


Second Series.



MEDIUM REGISTER.

First Series.



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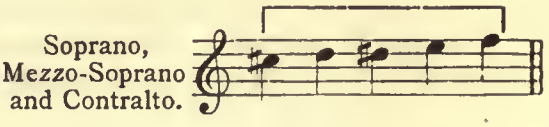
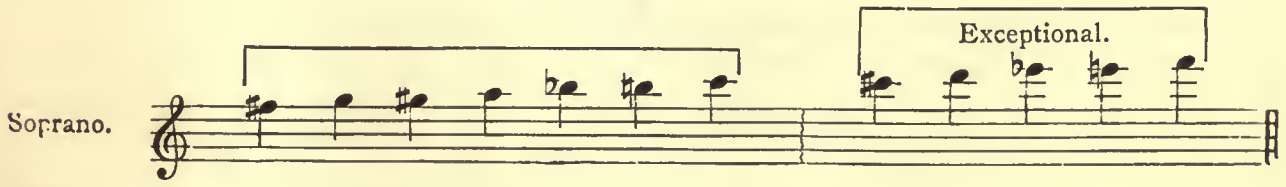
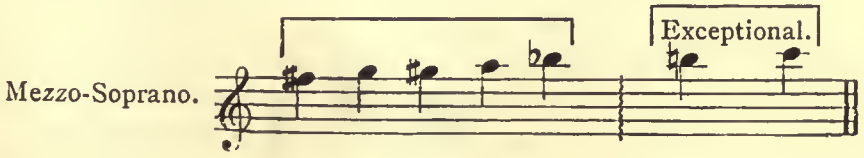
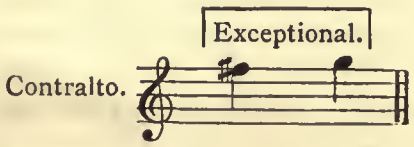


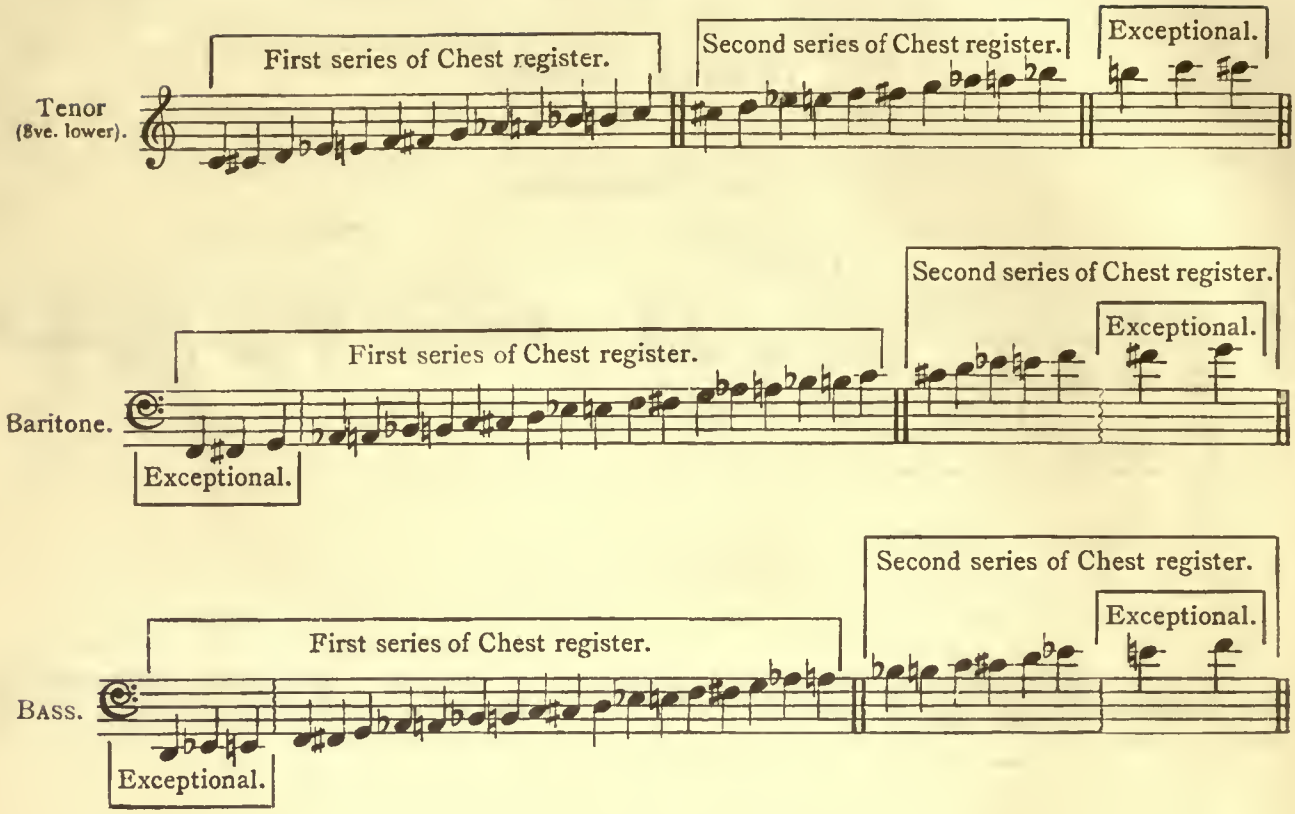
HEAD REGISTER.

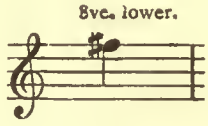






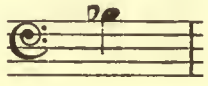
MALE VOICES.



The series of sounds above 

in Tenor voices,

" " " in Baritone voices,

" " "  in Bass voices,

is also called the "*mixed voice*" ("voce mista"); the method of its production being to a certain extent similar to that employed for the second series of the Medium register in female voices.

The cavity of the mouth, in these notes, must be completely filled with the voice, which, energetically directed towards the arch of the palate, will rebound from it, rendering the sound full and sonorous.

ON RESPIRATION.

The lesson which must precede all others, and to which both teacher and student of singing must alike devote the greatest attention, is the *method of taking breath*, or, in other words, *the art of respiration*.

Easy as the art of respiration may appear in theory, it is actually a most difficult one in practice.

All the mental power of control, all the energy of the will, all the inner consciousness of the student, must be at first entirely engaged in learning—

(1) How to fill the lungs with air,

And (2) how to acquire a perfect and complete restraining influence on the air when once it has entered the lungs, so as to regulate its emission.

The first of these processes is called *inspiration*, the second *expiration*, and both together constitute *respiration* The exercise of respiration may be practised at first without uttering any sound whatever, treating it simply as *gymnastics of the respiratory organs*.

THE ACT OF INSPIRATION.

Standing with the body in an upright position,

The head erect,

The chest well expanded,

And the shoulders kept downward and backward in an easy attitude.

The air must be received into the lungs through the mouth, which must be slightly opened so as to prevent it from entering through the nostrils.

This act of inspiration should be performed *slowly* and *silently*, *calmly*, *gradually*, *evenly*, and *without any effort or interruption*, until the lungs are quite filled with air, and the chest, ribs (and in males the abdomen also), completely expanded.

The act of inspiration, performed in the manner just described, constitutes a *complete inflation* or *full breath*.

The quick and slight inspiration which supplies the lungs with only a small quantity of air is called A HALF BREATH.

THE ACT OF EXPIRATION.

When a "full breath" has been taken, the chest, ribs (and in males the abdomen also), must be kept expanded and the breath held for a few seconds.

Then the most determined will must be enforced in order to resist the natural tendency of the air to escape.

No portion, however small, of air thus imprisoned in the lungs should leave them uncontrolled by the will during the act of expiration.

Keeping the body, the head, the chest, the shoulders, and the mouth exactly in the same position as they were during inspiration, the air, regulated by the will, must be emitted from the lungs in the slow, silent, calm, gradual, even, and uninterrupted manner of its inhalation.

The strict observance of this method of expiration is of paramount importance, as on the ability to economise the air during its emission from the lungs, the steadiness, strength, flexibility, and sustaining power of the voice principally depend.

The daily practice of respiration, with diligent care, and according to the foregoing rules, will enable the respiratory organs to acquire such power of physical endurance and ready obedience to the will that A HEALTHY AND SKILFUL MANAGEMENT OF THE BREATH will become at last an easy habit and a natural process.

BEAUTY OF TONE.

Human voices differ from each other as greatly as human faces.

Every individual receives from Nature a voice distinguished by some special quality—either *clear*, *mellow*, or *sonorous*—*muffled*, *nasal*, or *guttural*.

The first three qualities characterize a sound, healthy voice; the latter three a defective one.

Imperfections of this kind, however, are not always entirely irremediable, and therefore, next to the *skilful management of the breath*, the subject to which both master and pupil should devote their watchful and unremitting attention when commencing the practice of the "*Preparatory Exercises for the emission of the voice*," must be its "BEAUTY OF TONE."

The elements of beauty of tone in the human voice are: PURITY—CLEARNESS—and RESONANCE.

1. PURITY is obtained by *attacking* the sound firmly and with precision, giving a *very slight impulse* to the condensed column of air which impels the vibration of the vocal organs, and emitting only the quantity of breath necessary for the production of tone combining sufficient strength with a pleasant quality.

2. CLEARNESS is best obtained when the voice is emitted upon any open vowel, such as A, broadly pronounced as in the word: *father.*

3. RESONANCE is acquired:

By opening the mouth naturally, without effort and in a well-proportioned manner; and

By directing the column of tone as far forward in the mouth as possible, so that the cavity of the mouth may act as a *sounding-board* to the voice, and thus enlarge the wave of sound.

ATTACKING THE SOUND.

"Attacking the sound" in singing, may be compared to "TOUCH" in pianoforte playing, and corresponds to it in *quickness*, *distinctness*, *lightness*, and *elasticity*.

These attributes are to be acquired by cultivating at first *quality*, in preference to *quantity* of tone.

All preparatory exercises for the emission of the voice should be sung SOFTLY, avoiding too great pressure on the column of air emitted, and directing the sound swiftly and lightly towards the front of the mouth.

Every particle of air sent forth while singing must be employed in generating sound. When the breath is heard over and above the sound, causing a kind of hoarse noise, however slight, it is a sure sign that a superfluous quantity of air is escaping.

Such a fault can be promptly corrected by simply *holding back the breath* and by *singing softly.*

EMISSION OF THE VOICE.

PREPARATORY EXERCISES FOR FEMALE VOICES.

It will be found advantageous to begin the cultivation of female voices by practising for a little while, *exclusively*, the notes belonging to the two series of the Medium register.

The "Art of respiration" should be practised at first within the limits of this register, so as to avoid any exertion which may unduly tax the vocal organs of young and untutored voices.

After the sounds belonging to the Medium register are fairly fixed, and the method of their production clearly understood, the practice of the *head* and *chest* registers may be commenced.

FIRST LESSON.

RULES TO BE OBSERVED IN PRACTISING THESE EXERCISES.

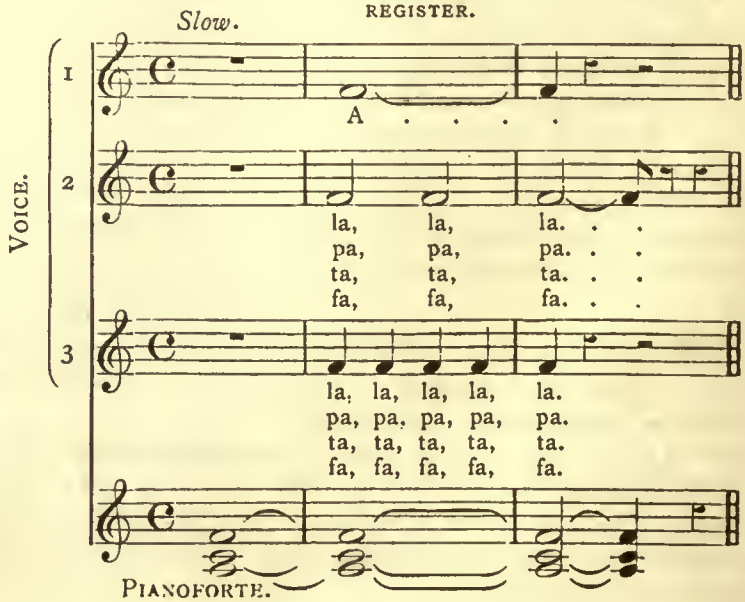
When and how the breath should be taken.

1. Beat slowly four beats in each bar, and begin on the third beat of the first bar to inhale the air into the lungs, *slowly* and *noiselessly*, according to the directions given for the "Act of inspiration" (page 15).

Attacking and sustaining the sound.

2. Hold back the breath for an instant, *mentally aim* at the *pitch* of the note *before* singing it, and then attack the sound gently, giving to the column of air merely the slight impulse necessary to the action of the vocal organs for the production of a soft and pure quality of tone.

FIRST SERIES OF SOUNDS BELONGING TO THE MEDIUM REGISTER.



Attacking and sustaining the sound.

Feel as if the voice came from the lower part of the throat, and direct the sound quickly and lightly towards the front part of the mouth.

Be careful to strike neatly and at once the true and precise pitch of each sound, *without slurring up to it*, and *without aspirating* the vowel A.

A decided resistance must be offered to the tendency of the breath to escape in large quantity while singing these notes.

Sustain the sound steadily and evenly, and control the breath according to the directions given for the "Act of expiration" (page 15).

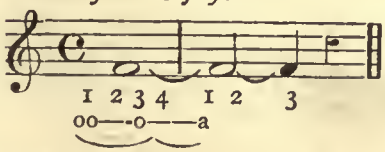
Vowels to be used in Exercise No. 1.

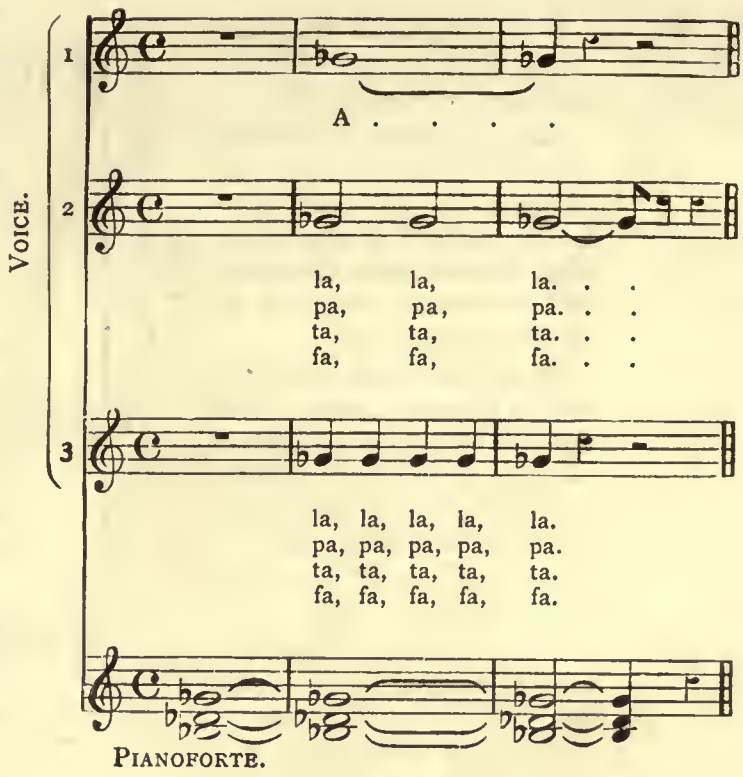
3. The first Exercise upon the vowel A (as pronounced in the word: *father*) should be practised for some time, before singing upon the syllables, La, Pa, Ta, Fa.

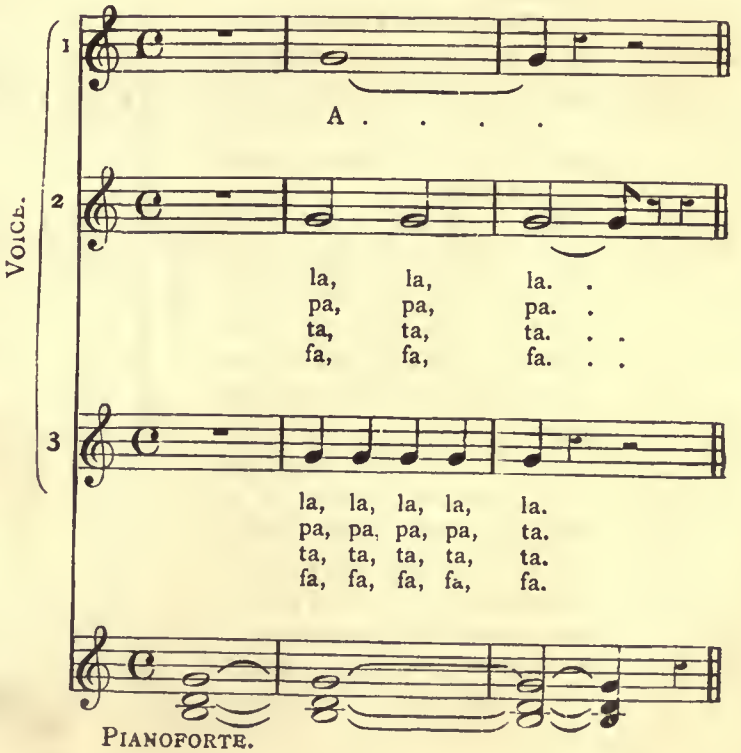
Should the voice, in this first series of the Medium register, sound guttural or otherwise defective, it will prove of great assistance to practise upon the Italian vowel U (pronounced like *oo* in English) for the purpose of bringing the tone well forward in the mouth.

When, after some practice, the voice gets accustomed to ring in front of the mouth, the U (*oo*) should gradually be changed into the other vowels, taking care, while so doing, that the column of air continues without interruption, and that the stream of sound preserves the same direction towards the front of the mouth—thus:

Slowly and softly.







The Position of the Mouth.

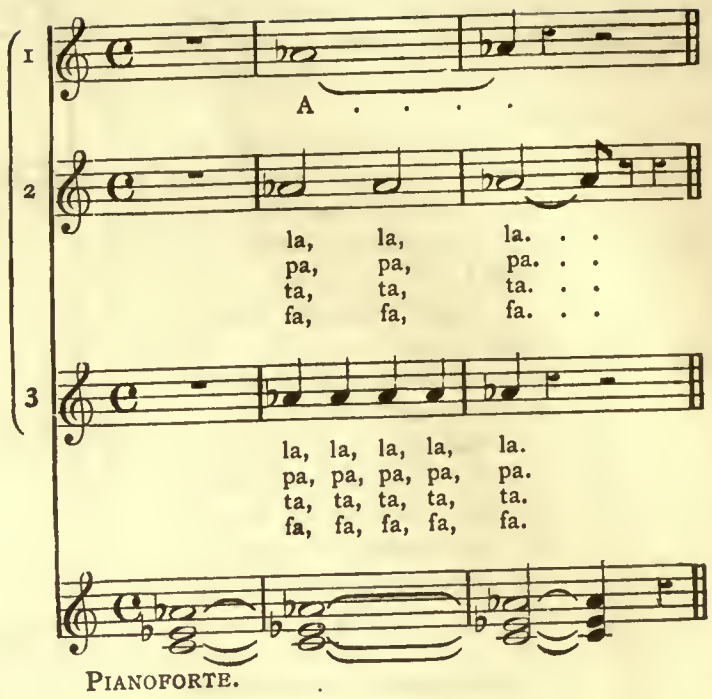
The opening of the mouth must be only sufficiently wide to admit the thumb between the teeth.

In singing the first exercise upon the vowel A, open the mouth, and fix its position, *before* emitting the sound and not simultaneously. Keep the same position firmly but without stiffness throughout the entire value of the note.

Should there be any difficulty in keeping the mouth steady, it will be useful to place a small piece of wood or a small cork between the upper and lower teeth, either on the right or left side of the mouth.

All affectation in opening the mouth should be avoided.

The lower jaw should fall moderately with ease and looseness, and the lips should assume an attitude slightly suggestive of a smile, giving a graceful and pleasing expression to the countenance.



The Position of the Tongue.

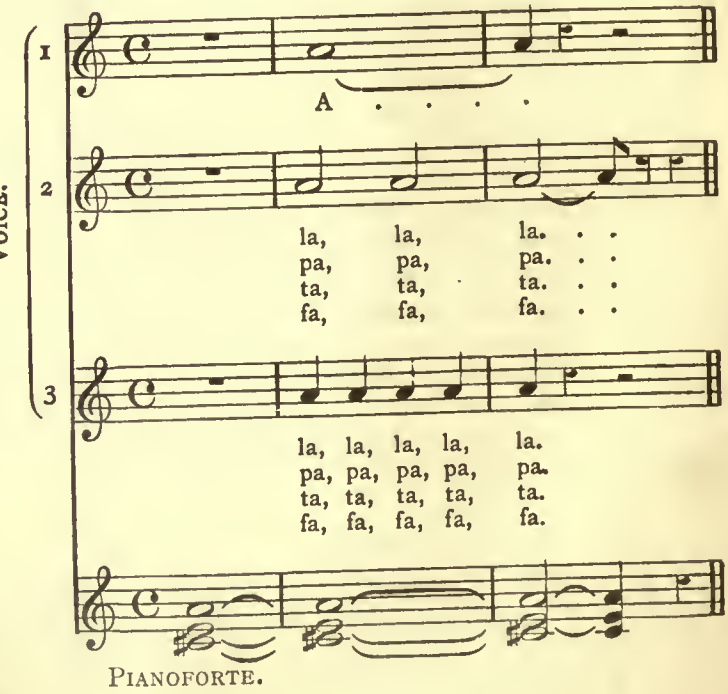
5. The tongue in Exercise No. 1 must be kept flat and motionless at both extremities; the tip *touching* the back of the lower front teeth, without, however, *pressing* against them.

Should the tongue prove rebellious and rise at either extremity while singing, it will be indispensable to practise pressing it down with the handle of a silver spoon, or the blade of an ivory or wooden paper-knife.

System of practice to acquire perfect control of the breath.

6. Before attempting any modification in the intensity of the voice, it is necessary to learn to sustain the sound with a perfectly equal degree of strength throughout the duration of each note.

At first—and for a considerable time—each sound should be practised *softly* (piano); then with



System of practice to acquire perfect control of the breath.

half voice (mezza voce); and, lastly, with *full voice* (forte); in every case holding the sound of each note to the end of its value, with the same degree of strength with which it has been attacked—without either increasing or diminishing the power.

The Messa di voce."

7. The "*Messa di voce*" (indicated thus < >), consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

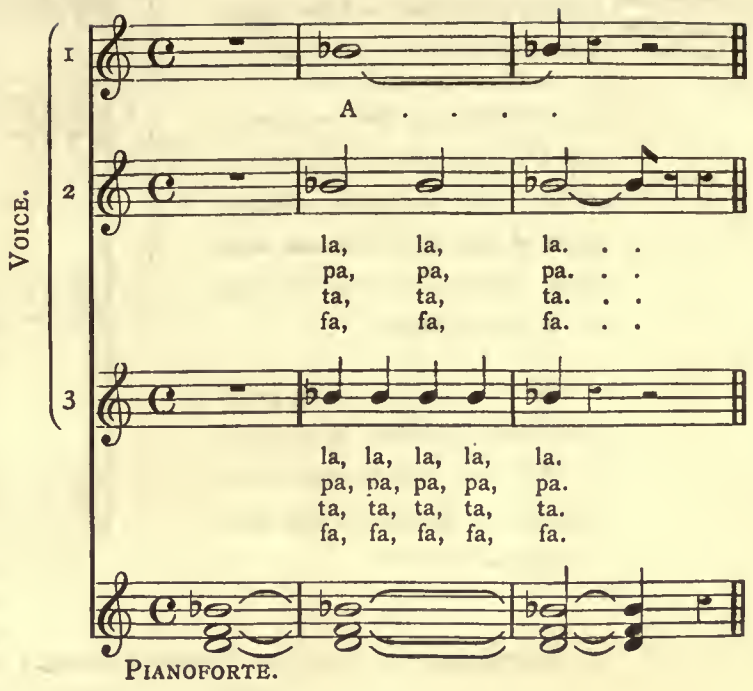
The "*Messa di voce*," requiring a complete command over the respiratory and vocal organs, is a *finishing* study, and not an *elementary* one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue.

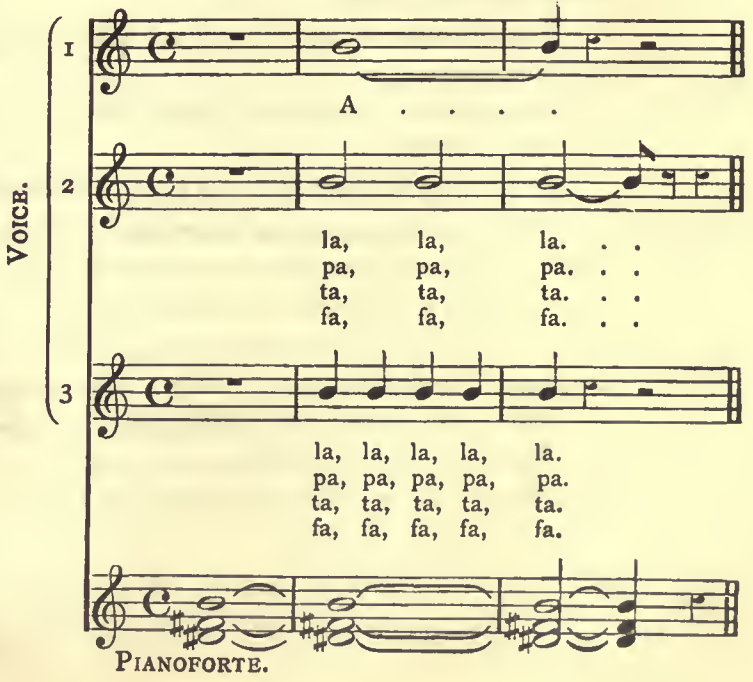
After a few months' practice according to the directions given in Section 6, the study of the "*Messa di voce*" may be commenced with advantage.

Practising in presence and absence of a master.

8. Practising under the direction and in the presence of a master, the pupil should stand facing him, so that every movement may be watched and the smallest fault promptly corrected.

Bad habits may become invincible, if neglected during these elementary lessons, it being much more difficult to restore a badly-produced, or otherwise vitiated



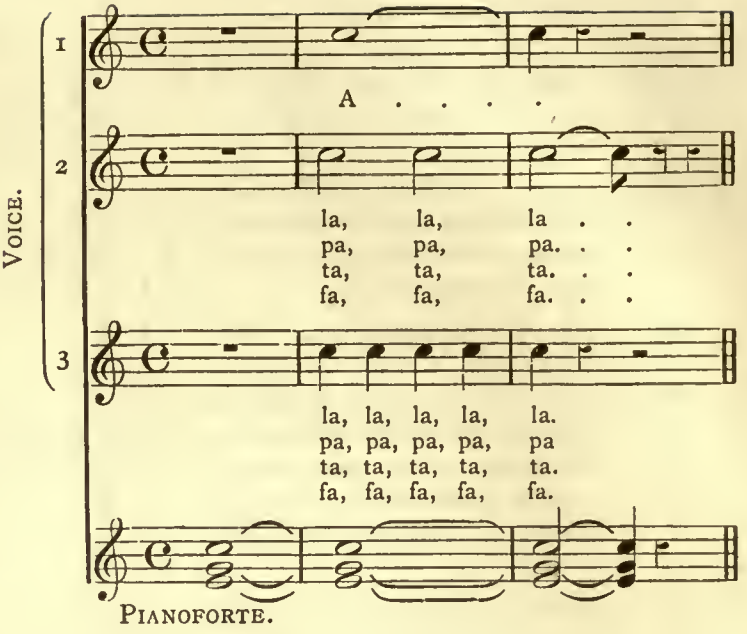


Practising in presence and absence of a master.

voice, than to learn at once its healthy production and the means best adapted for its preservation.

Contortions of the muscles of the face—quivering or twitching of the lips—spasmodic contractions of the eyebrows and forehead, should never be tolerated for a single instant.

The use of a looking-glass, when not practising in presence of a master, will be found very valuable in checking these most objectionable defects.



In singing the second and third exercises upon the syllables *La*, *Pa*, *Ta*, *Fa*, the following rules should be observed:—

1. *To pronounce* La.

The lips must remain slightly open; the tip of the tongue must be raised and firmly pressed against the front part of the palate and then fall again into its natural position upon the vowel.

The sound should be always sustained when raising the tongue again to prepare the pronunciation of the following syllable.

2. *To pronounce* Pa.

The lips must be tightly closed and then rapidly opened, producing a kind of very slight explosion upon the vowel.

In closing the lips again to prepare them for the following syllable, a short interruption in the continuity of sound is inevitable.

In pronouncing this syllable, the tongue must remain motionless in its natural position in the mouth.

3. *To pronounce* Ta.

The tip of the tongue must be advanced and firmly pressed against the teeth, producing, when the mouth opens upon the vowel A, an explosive effect, similar to that of Pa.

The short interruption of sound between each syllable necessarily occurs also in this instance.

4. *To pronounce* Fa.

The lower lip must slightly recede and touch the lower edge of the upper teeth; the air must then be directed between the lower lip and the upper teeth, producing a kind of slight hiss.

The lower lip falls quickly back again as the mouth opens to pronounce the vowel.

The slight hiss being indispensable to articulate the F correctly, it follows that the short interruption between each syllable, as mentioned above, is here also unavoidable.

SECOND LESSON.

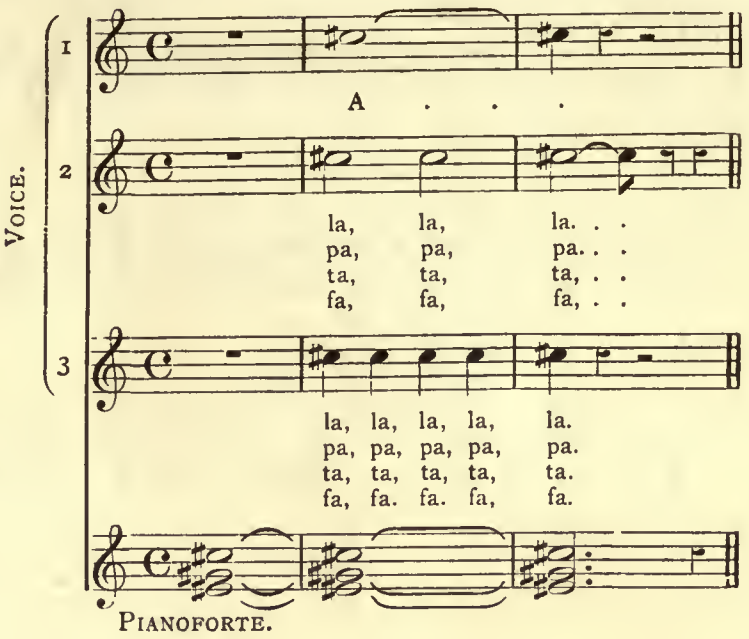
In singing these notes, the sound must be directed perpendicularly towards the roof of the palate, exactly behind the upper set of teeth, so that the voice may ring in the upper part of the mouth and in front of the head.

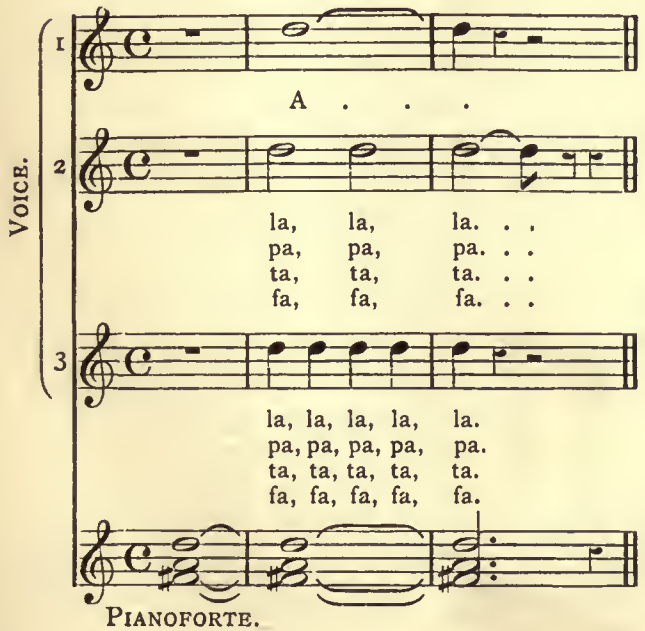
The opening of the mouth, in producing these sounds, should be wider than in singing the notes of the first series of the Medium register.

The space between the upper and lower teeth should have the breadth of two fingers.

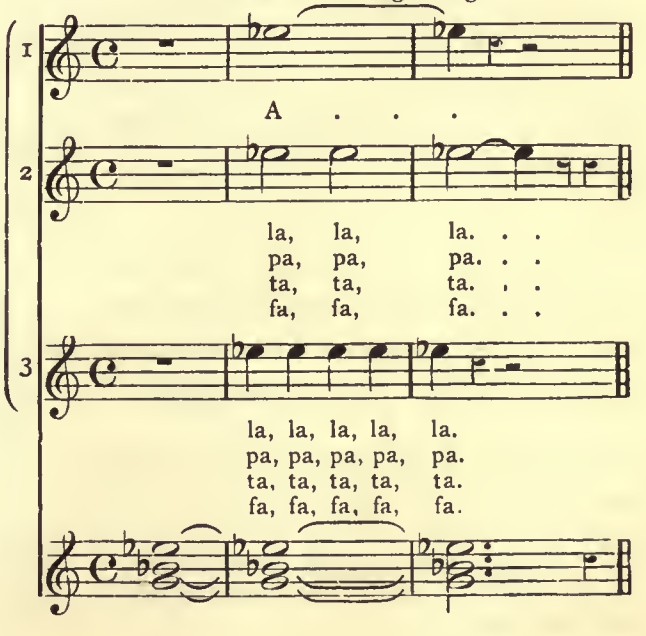
The vowel A will generally be found rather favourable to the emission of these sounds, but should any difficulty be experienced, the English vowel E may be substituted in the beginning with advantage.

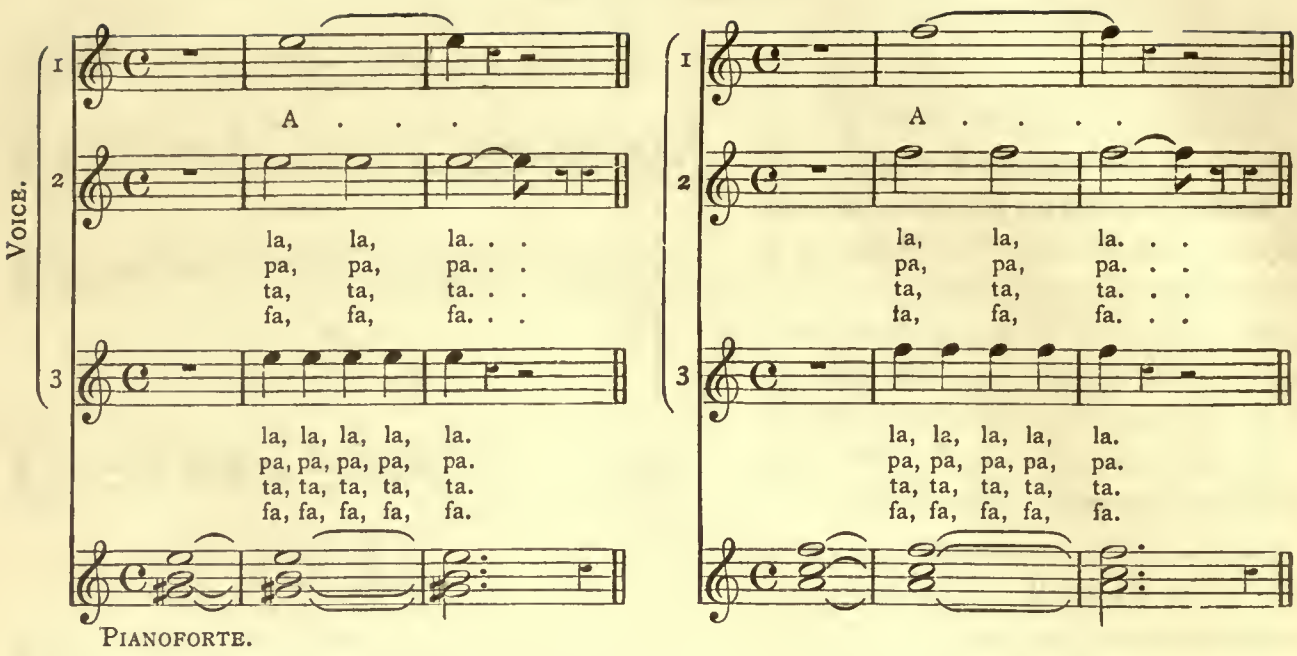
SECOND SERIES OF SOUNDS BELONGING TO THE MEDIUM REGISTER.





N.B.—Contralto voices should not practise *above this note* in the beginning.





THIRD LESSON.

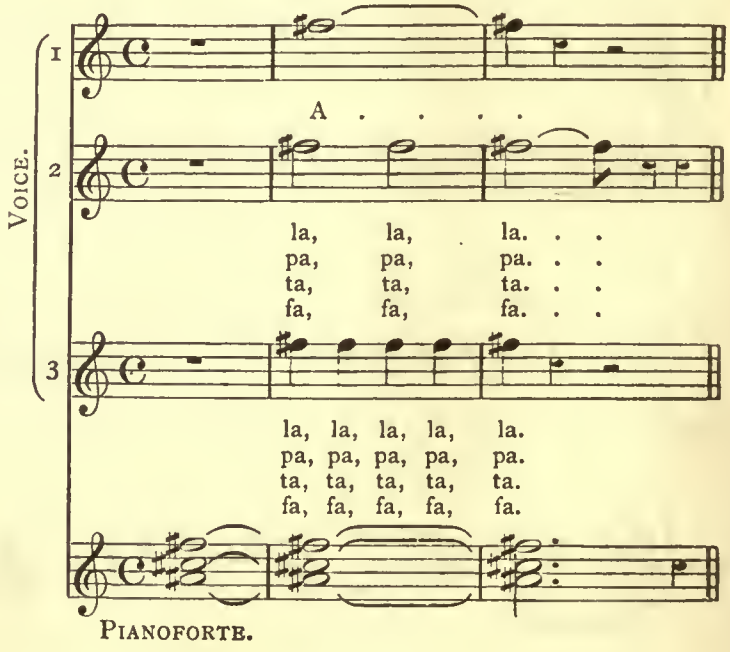
HEAD REGISTER.

To produce the notes belonging to the Head register, the sound must be sent in an oblique direction, so that it should ring in, and reverberate from the highest part of the back of the head.

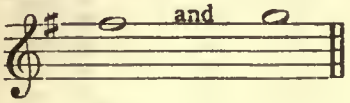
The muscles of the throat being greatly contracted in singing in the Head register, the opening of the mouth should be much wider than in the two series of the Medium register.

The expenditure of breath on the contrary must be considerably diminished.

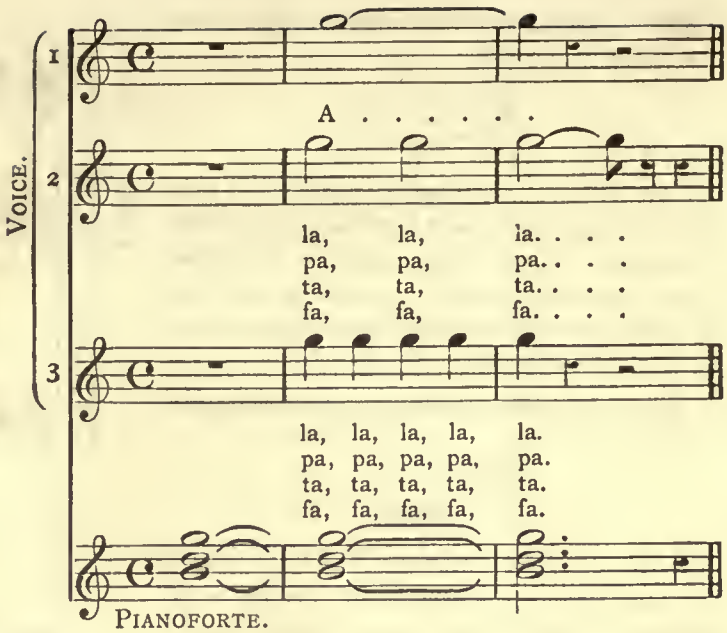
The less the quantity of air expelled in these notes, the greater will be the purity and clearness of their sound.



During the first few months it will be prudent to restrict the practice of the Head register to the notes·



Further on, special Exercises will be found for the practice of the higher notes of the Head register.



FOURTH LESSON.

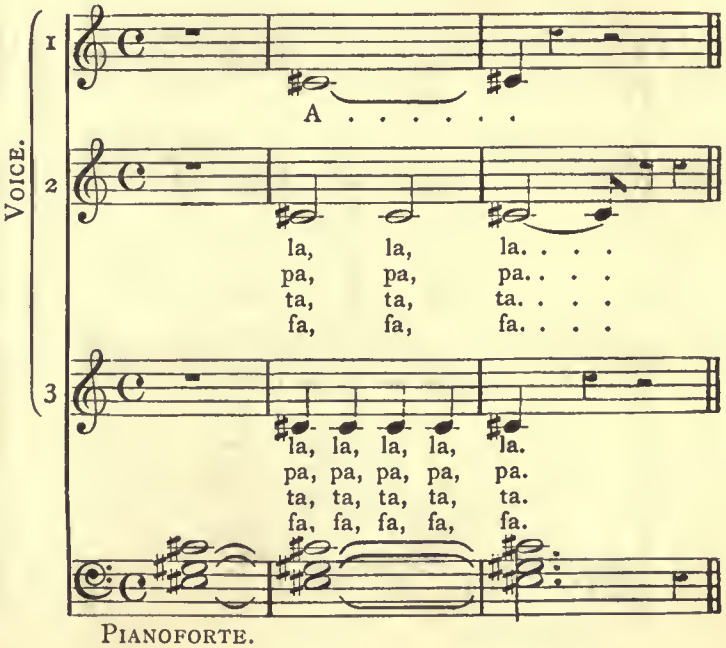
SECOND SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.

The practice of these notes should not be commenced until the difficulties of the preceding Exercises are fairly conquered.

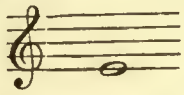
The column of tone must be directed downwards, so that it may ring between the lower part of the throat and the upper part of the chest.

The opening of the mouth, in singing these four notes, may be somewhat less wide than that required in the first series of the Medium register.

Some voices may find it difficult to produce these notes upon the *broad* sound of the vowel A. In such cases, experience must decide which of the various English sounds of this vowel is best adapted for practice. The A as pronounced in the words· *ball*, — *man*, — *ray*, may be tried in succession.

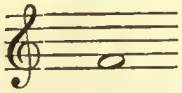


The Chest register must never on any account be forced up beyond—

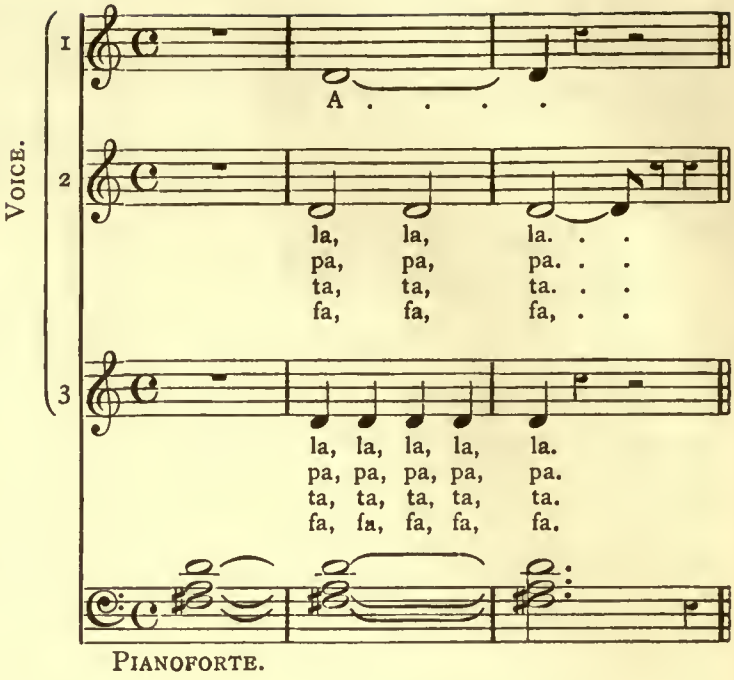


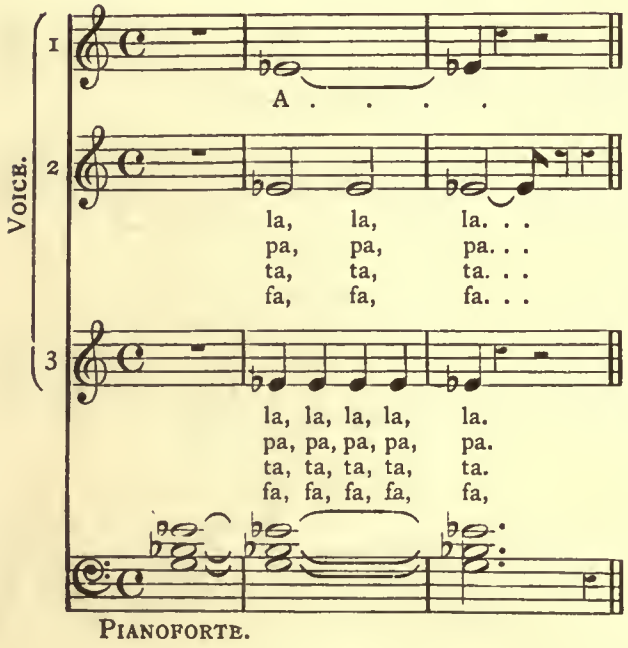
in soprano and mezzo-soprano voices; and even this note, should it prove a strain on the natural capabilities of the singer, ought to be omitted from this register, and practised in the same manner as the notes belonging to the first series of the Medium register.

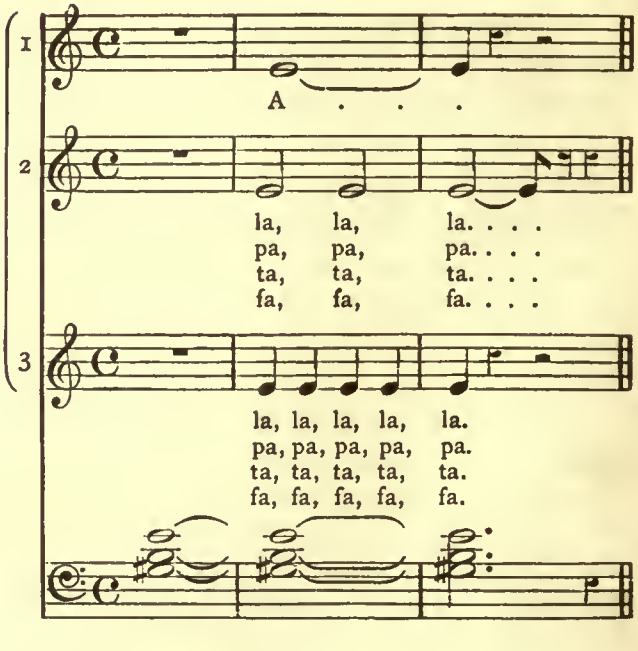
Some exceptional contralto voices are able to produce the—



in the Chest register with ease, and consequently with good effect; but should any forcing be required, the result would be not only a harsh, coarse, unpleasant sound, but certain and serious damage to the vocal organs.







FIFTH LESSON.

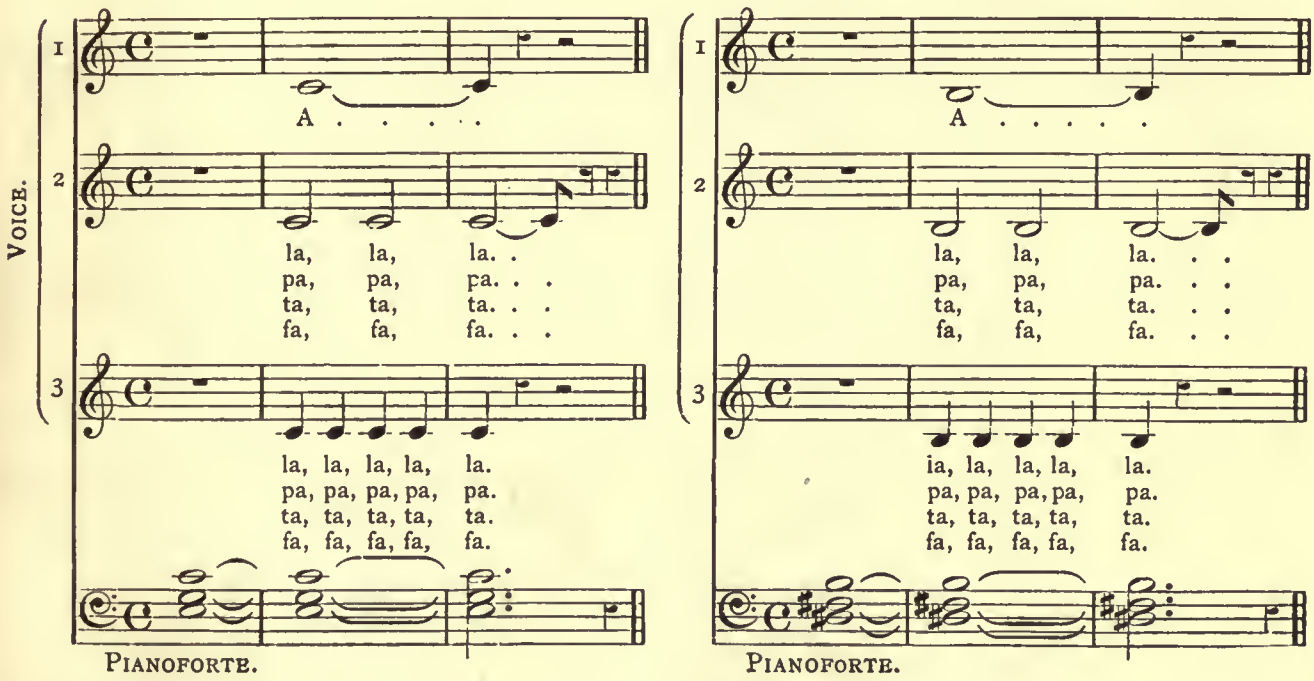
This series of tones should be last in the order of practice.

The column of tone must be energetically pressed towards the lowest part of the chest, the whole cavity of the chest acting as a "sounding-board" to the voice.

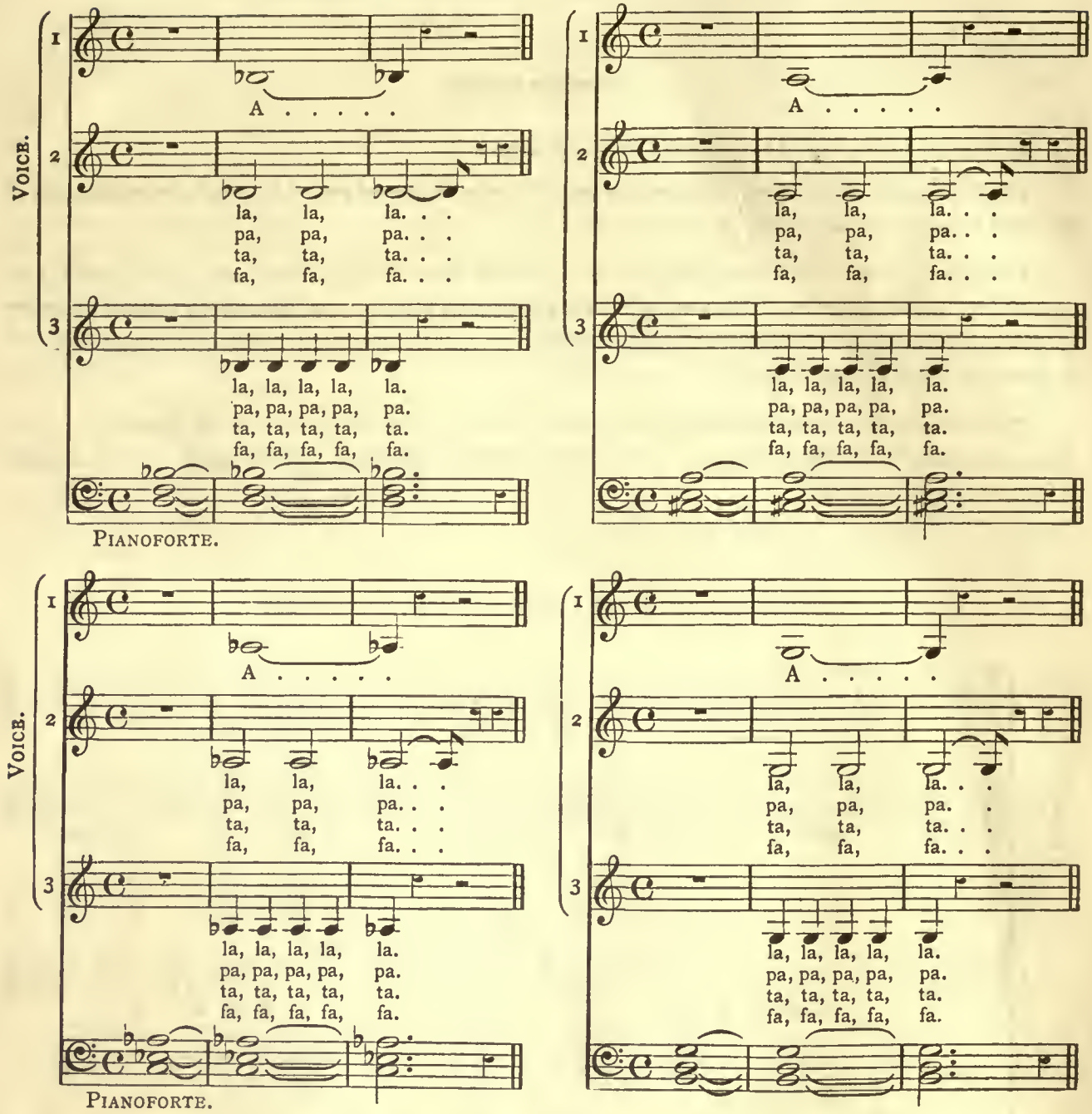
The position of the vocal organs being lowered by the full expansion of the wind-pipe, and the length of the cavity of the mouth becoming thus naturally greater, a full, round voice may be produced by opening the mouth in the same manner as in the practice of the first series of the Medium register; viz.: "*only sufficiently wide to admit the thumb between the teeth.*"

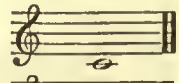
The vowel A will be more favourable to this register if a rather close quality of sound be imparted to it, as in the pronunciation of the word *calm;* or, in particular instances, still closer; *almost* giving to it a character approaching to the vowel O.

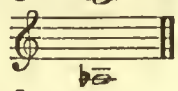
FIRST SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.

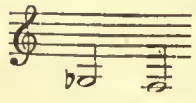
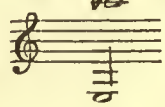


FIRST SERIES OF SOUNDS BELONGING TO THE CHEST REGISTER.



Soprano Voices need not practise this register lower than 

Mezzo-Soprano Voices „ „ „ 

Contralto Voices may extend this register to  and even to  if no effort be exacted by their production.

BLENDING OF THE REGISTERS.

The transitions from one register to another should be almost imperceptible in their effect upon the ear.

Some voices—especially female voices—meet with a painful difficulty in these transitions, and more particularly in passing from the *chest* to the *medium* register, and *vice versâ*.

The difficulty, however, is not insuperable, though in many cases much time, patience, and perseverance may be requisite to overcome it.

The transition from a lower to a higher register, and *vice versâ*, imposes upon the vocal organs certain changes in their position and action.

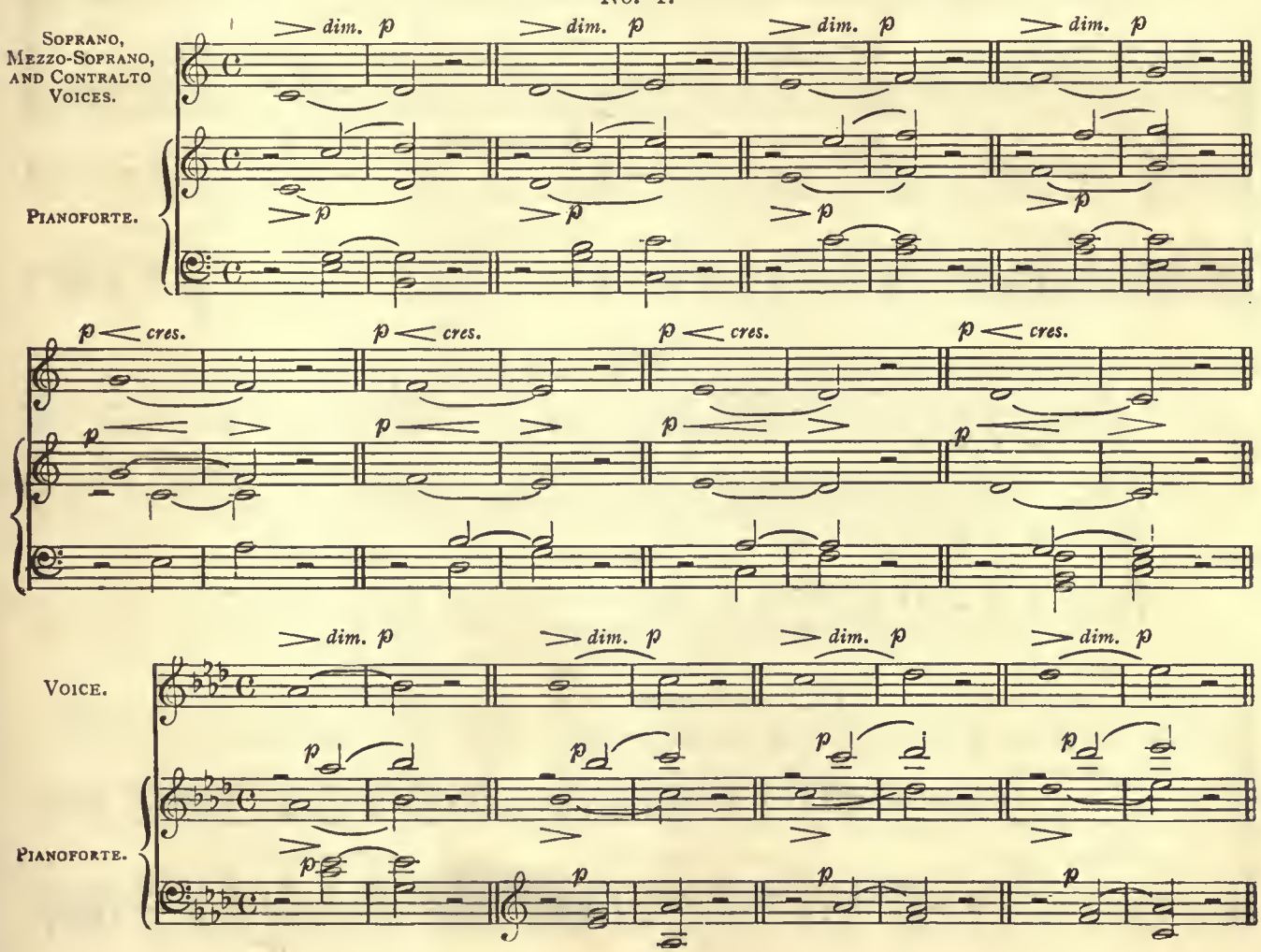
When these changes are effected in too abrupt a manner they cause that kind of "jerk" in the voice commonly called "break."

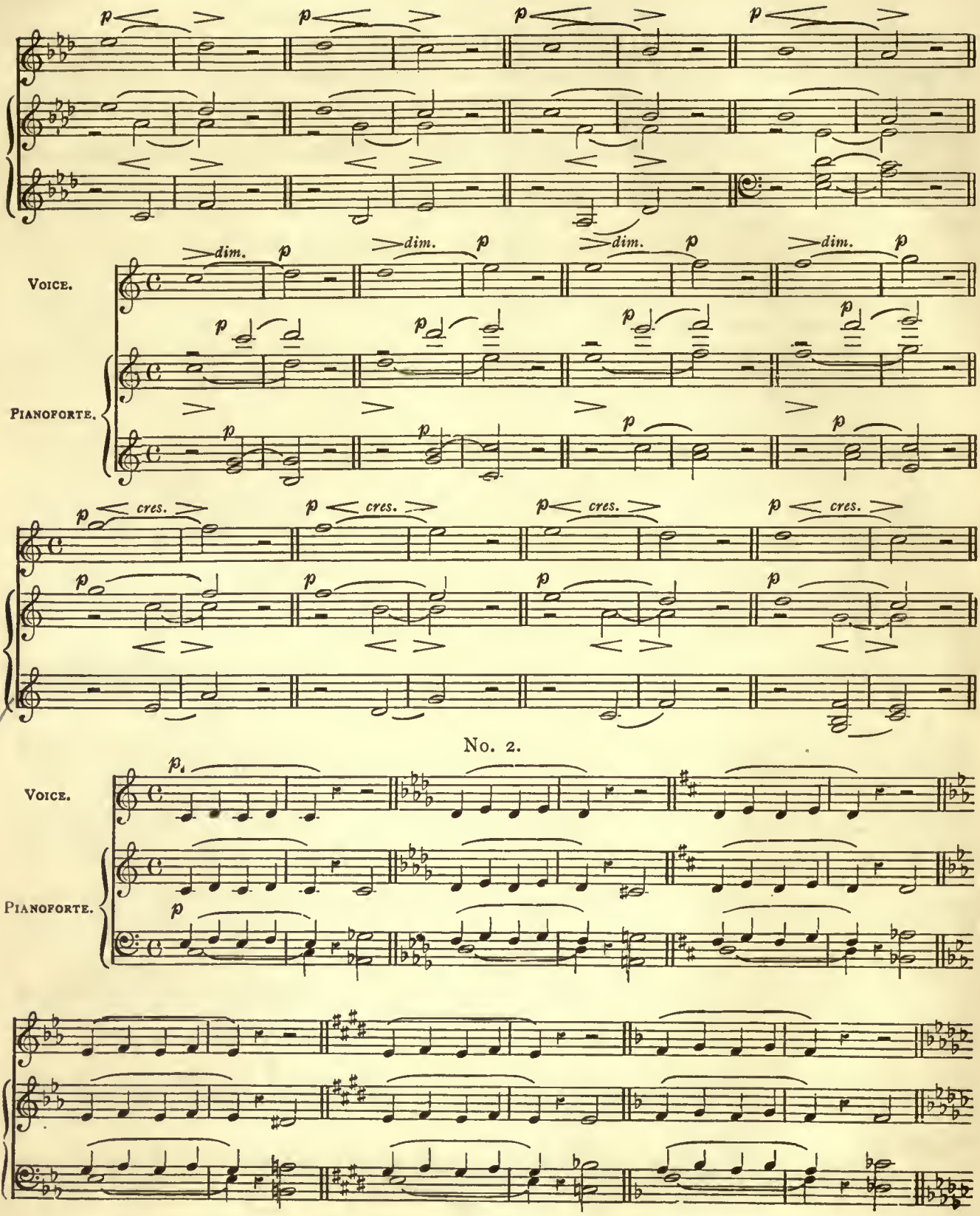
The following Exercises are recommended for the purpose of avoiding this unpleasant "break" in the voice, and of smoothing the blending of the registers in their various transitions.

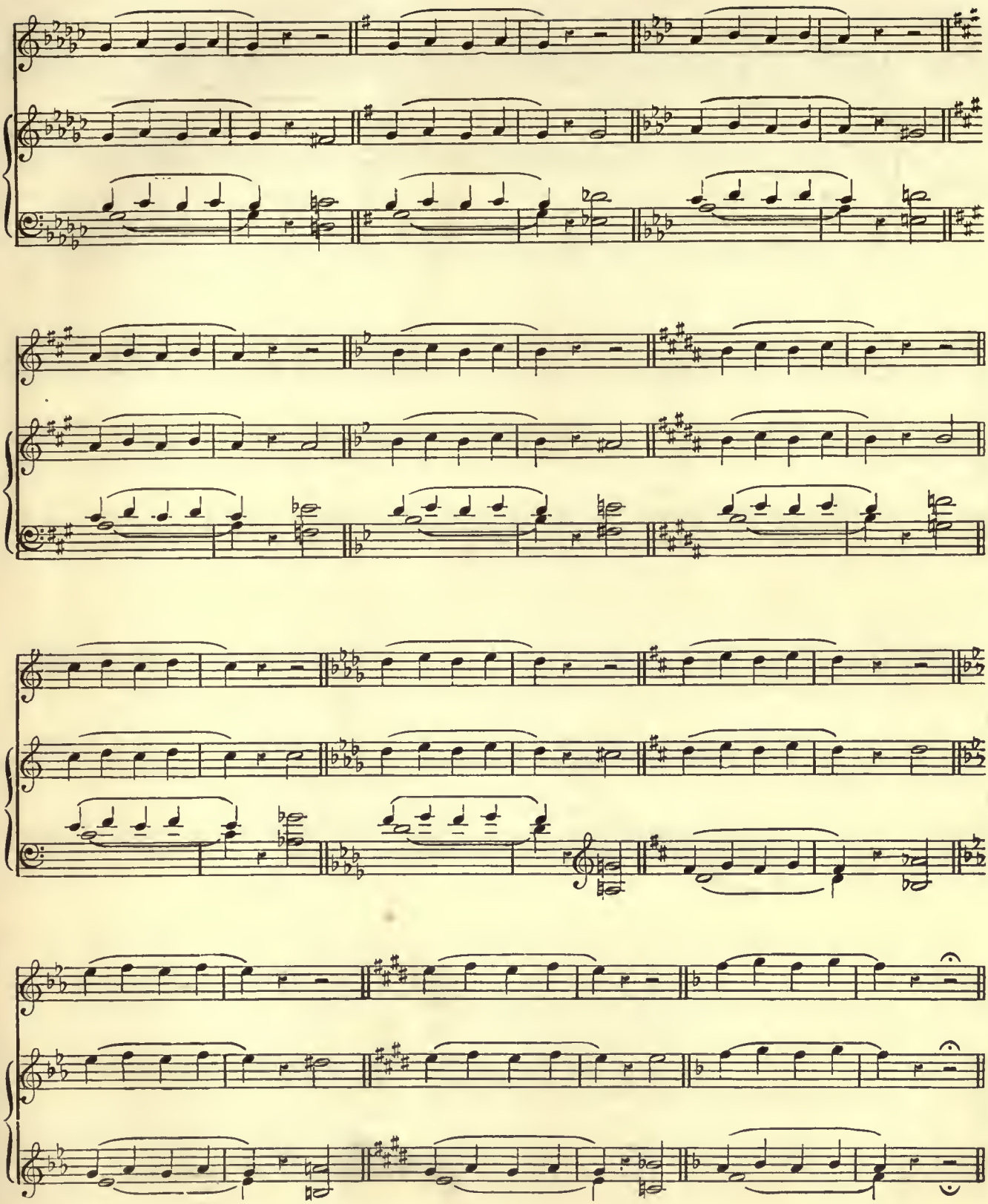
The method of practising these Exercises (upon the broad sound of the vowel A) consists in a *gradual and slight* DECREASE in the pressure of the breath when ASCENDING from a lower to a higher register, and, *vice versâ*, in a *gradual and slight* INCREASE in the pressure when DESCENDING from a higher to a lower register.

After a long continued practice in this manner, the system may be inverted, viz.: INCREASE the pressure in ASCENDING, and DECREASE it in DESCENDING.

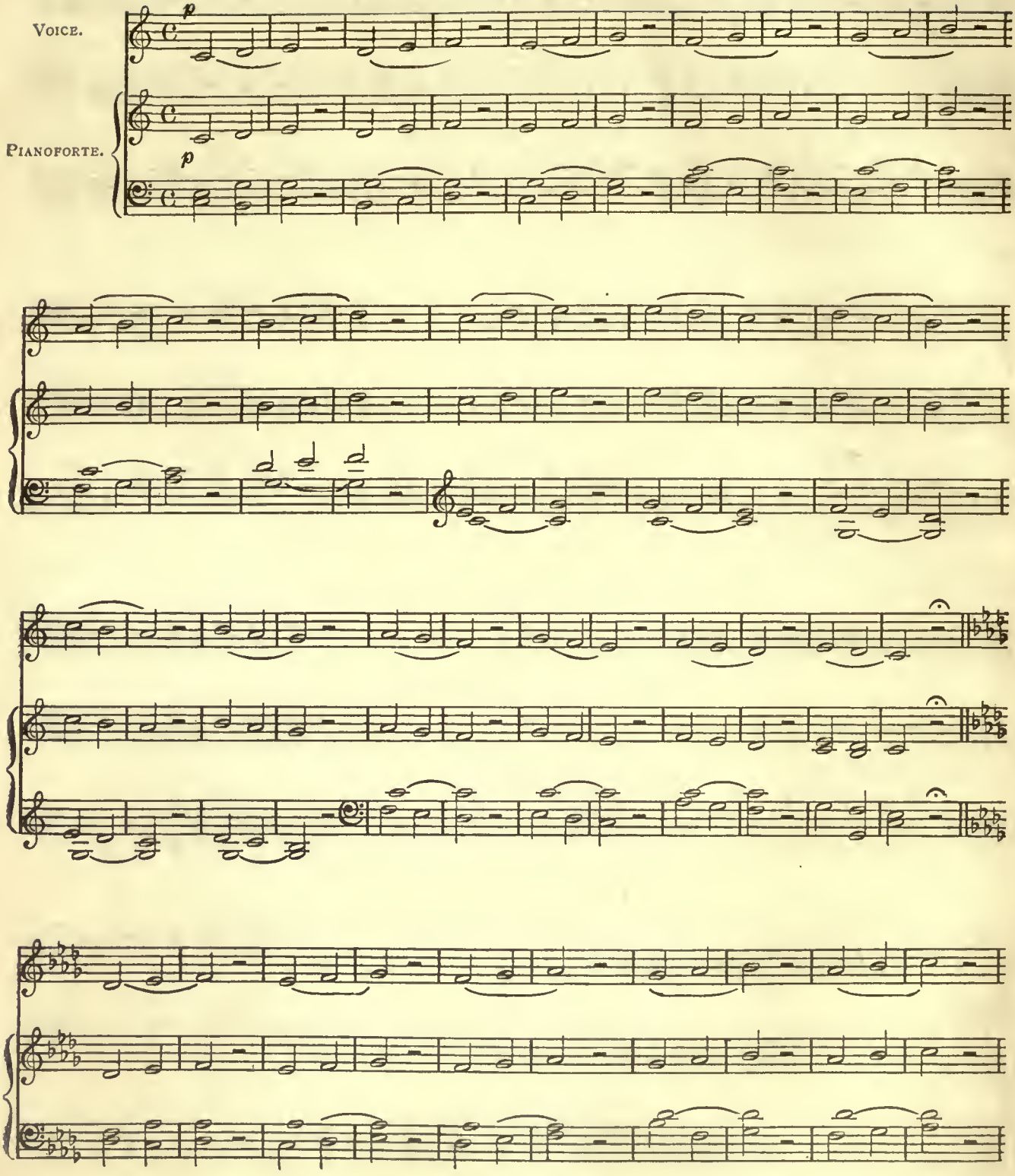
No. 1.

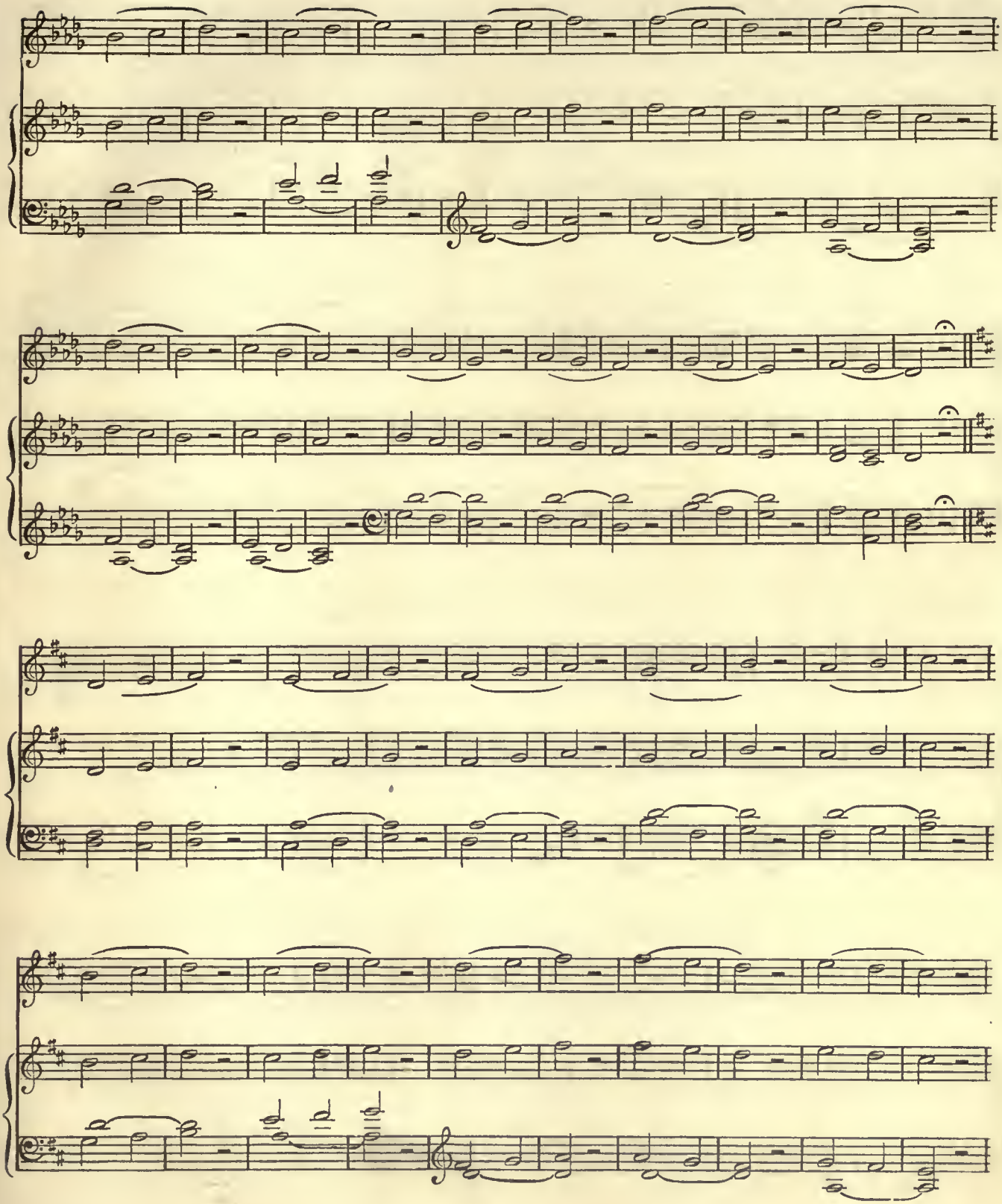


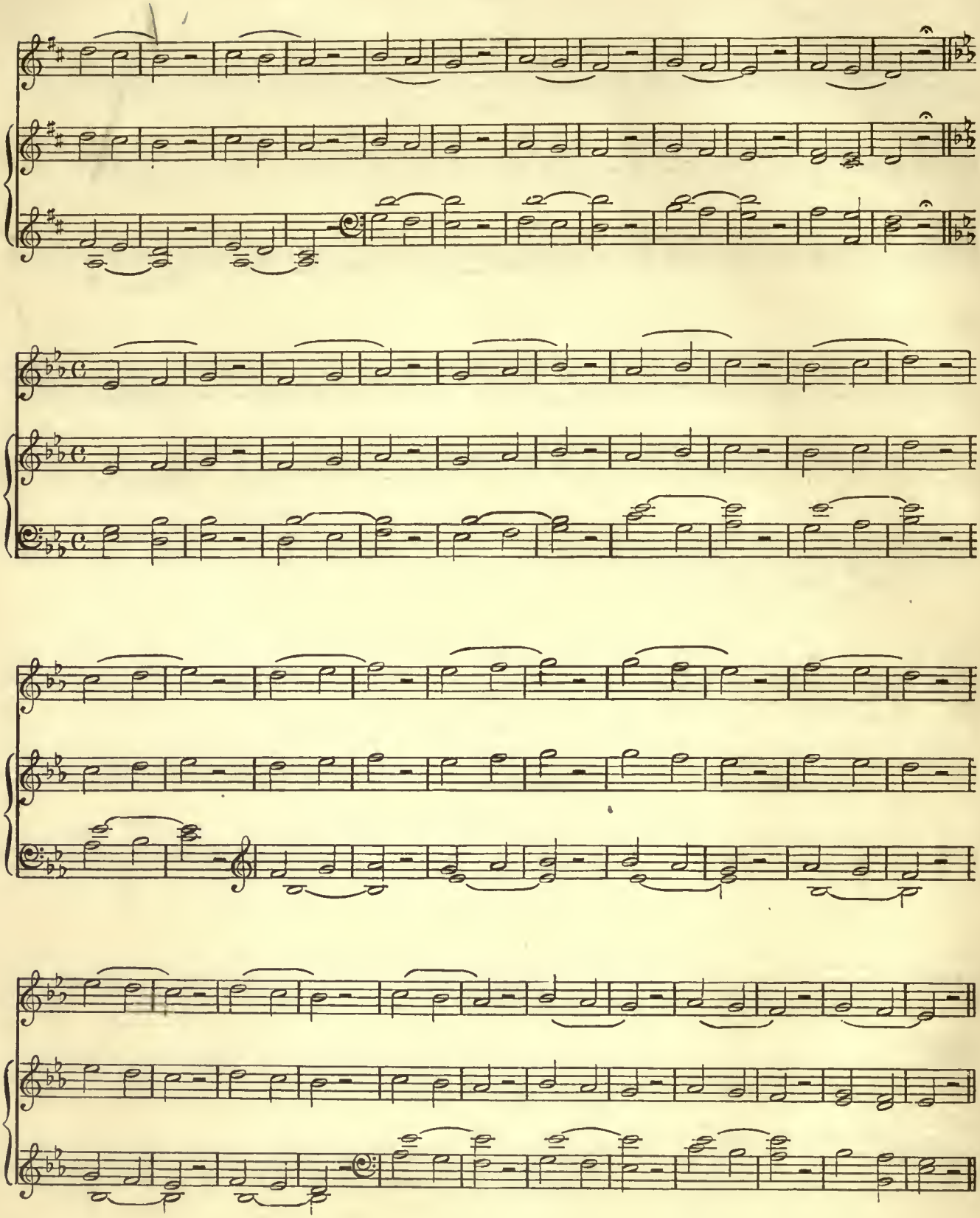

Voice.
Pianoforte.
dim.
cres.
No. 2.
Voice.
Pianoforte.



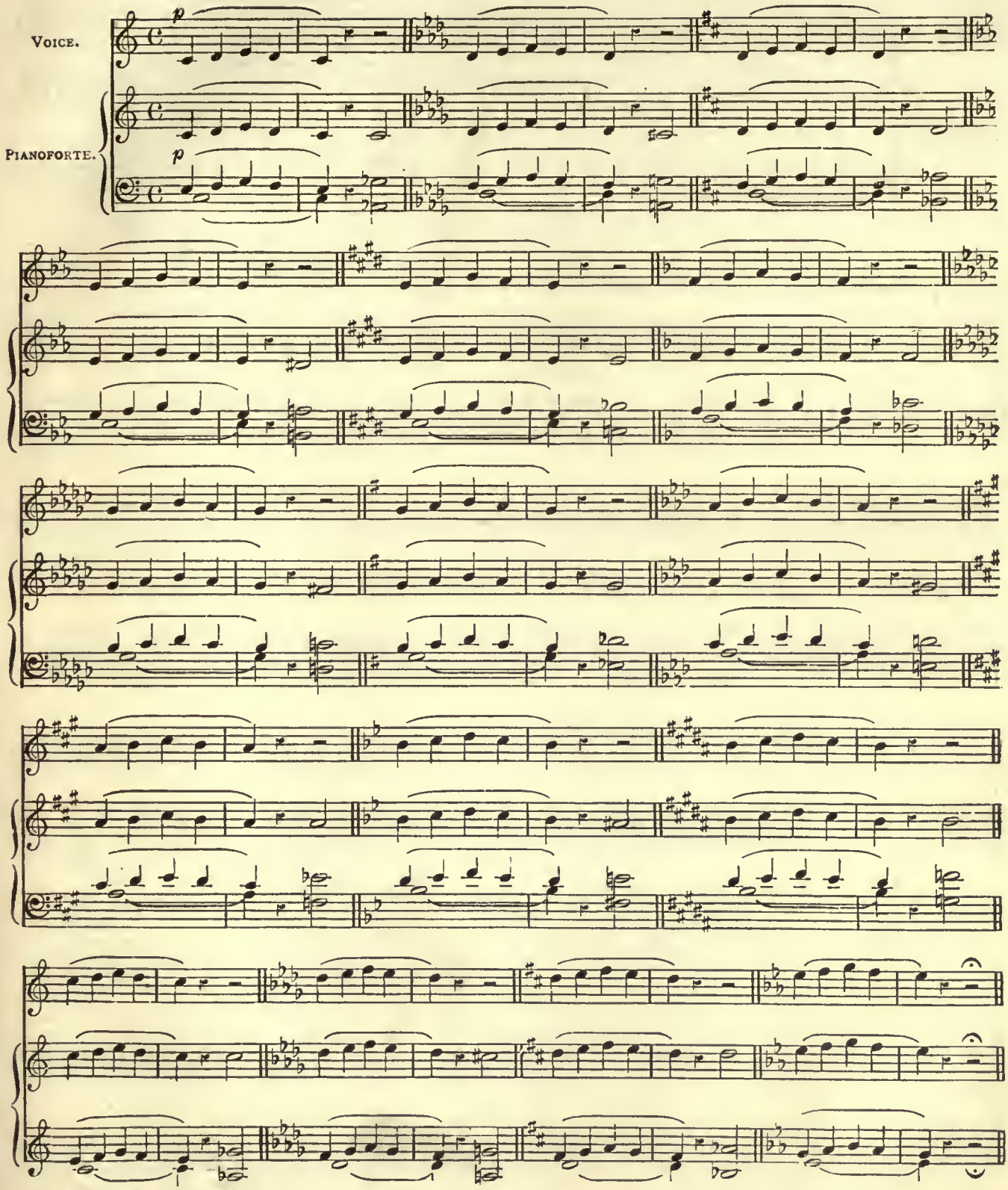
No. 3.



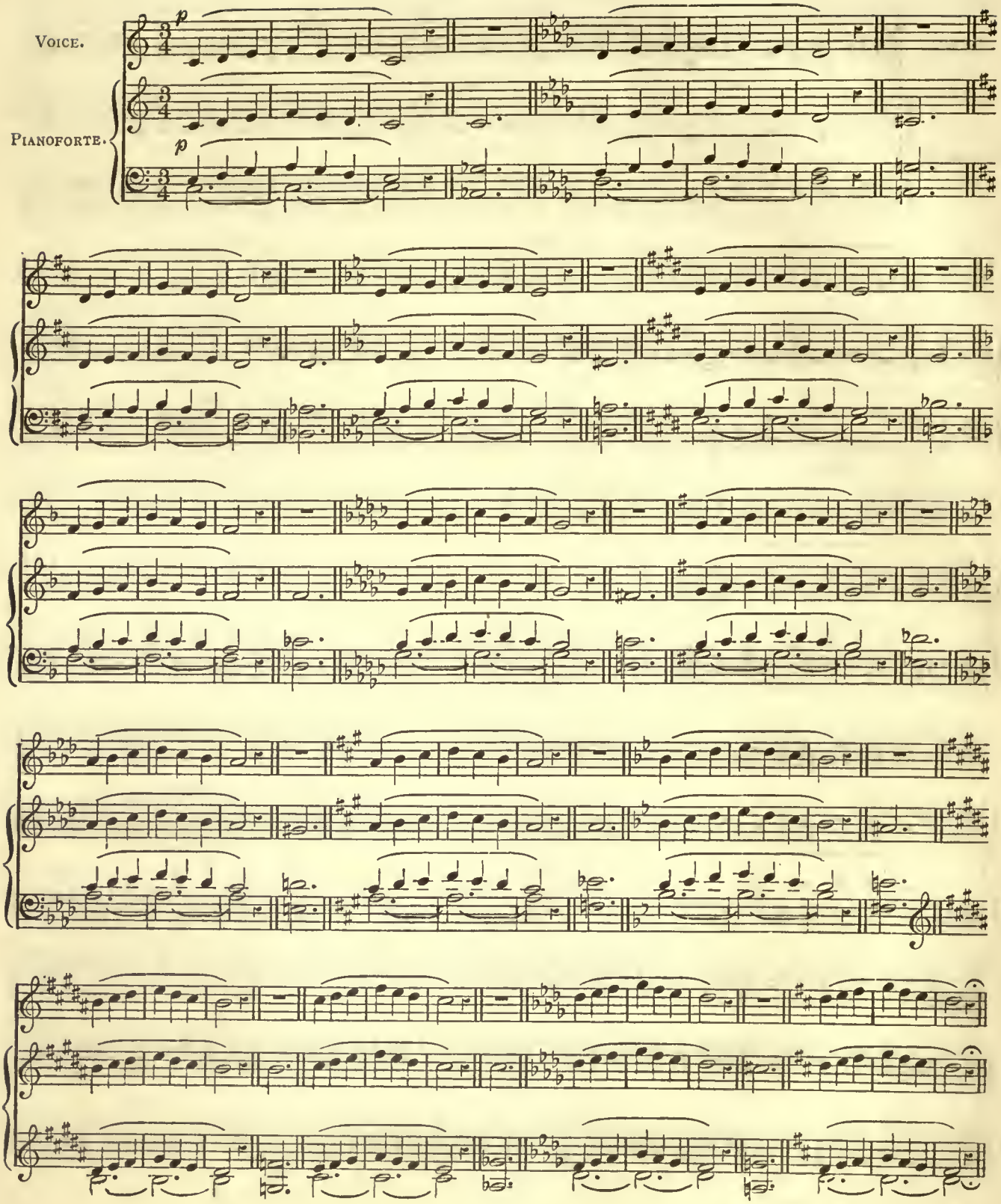




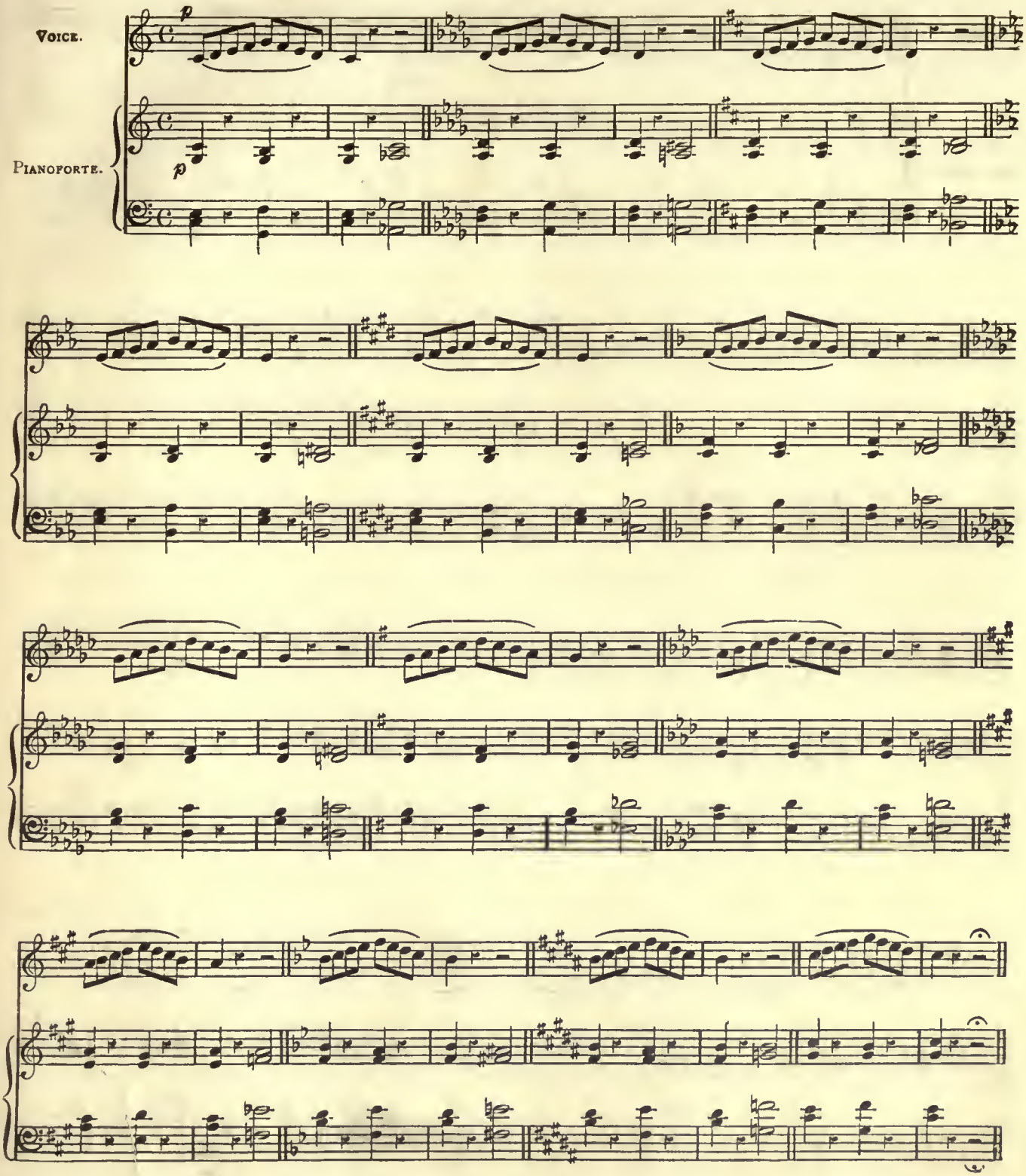
No. 4.



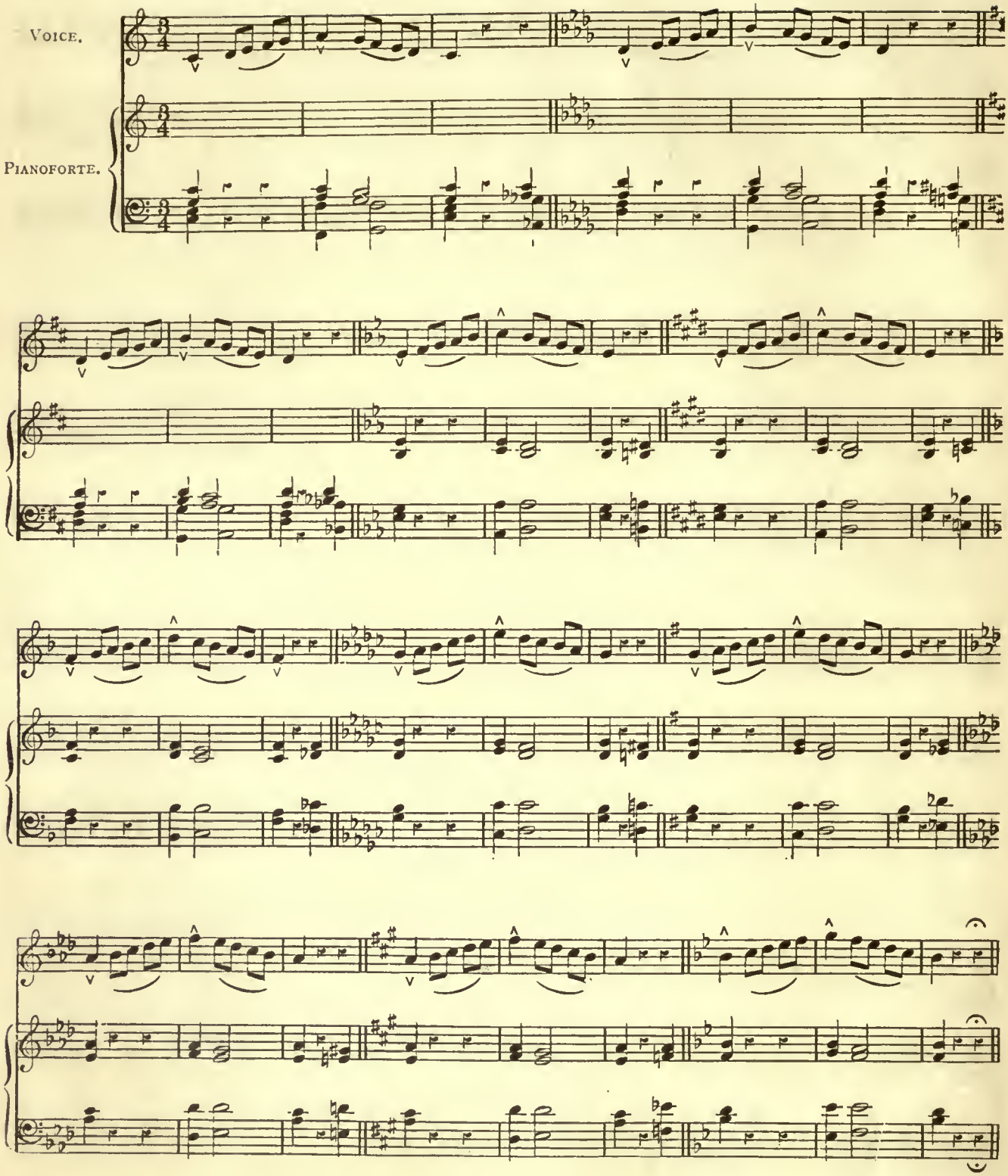
No. 5.



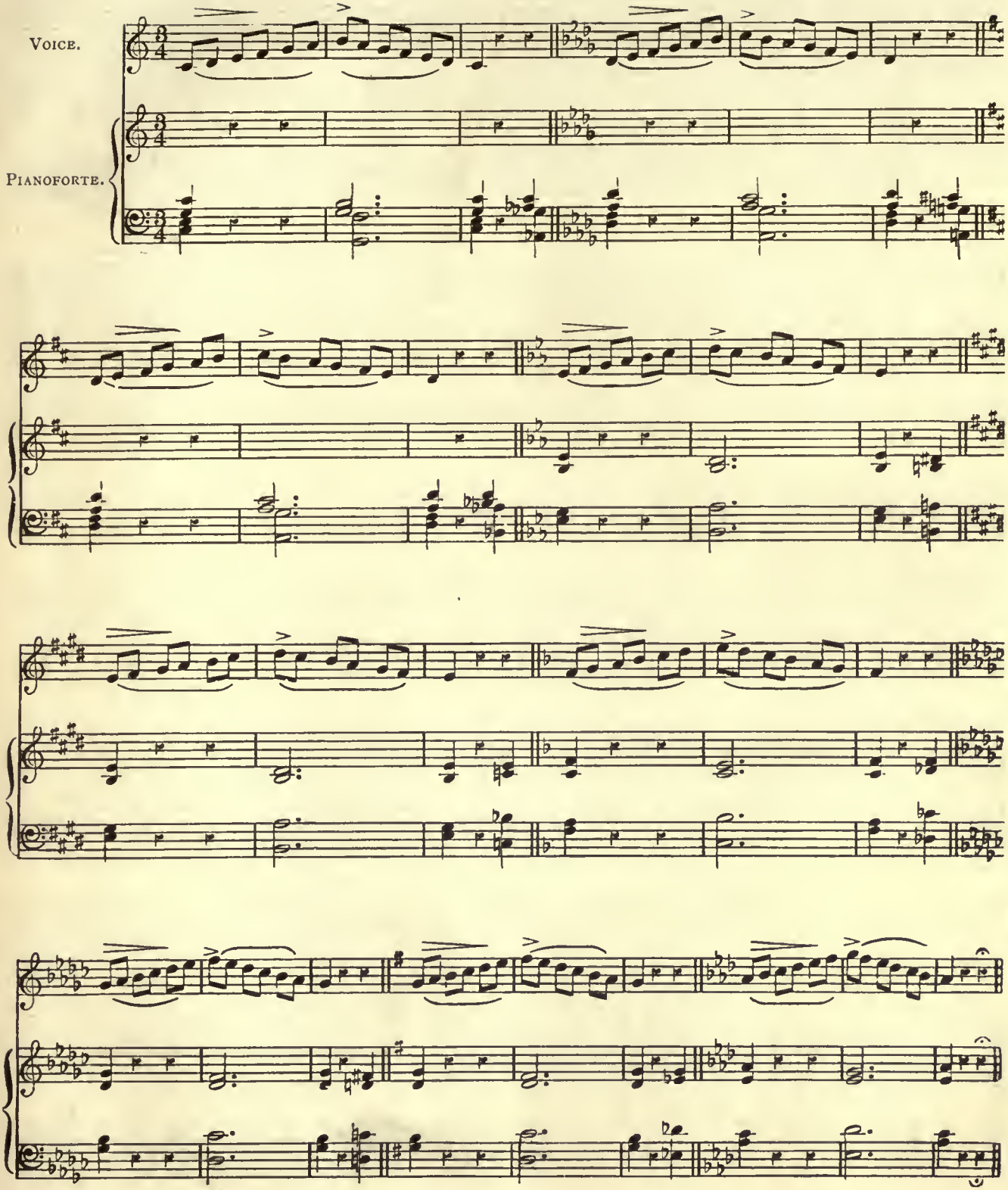
No. 6.



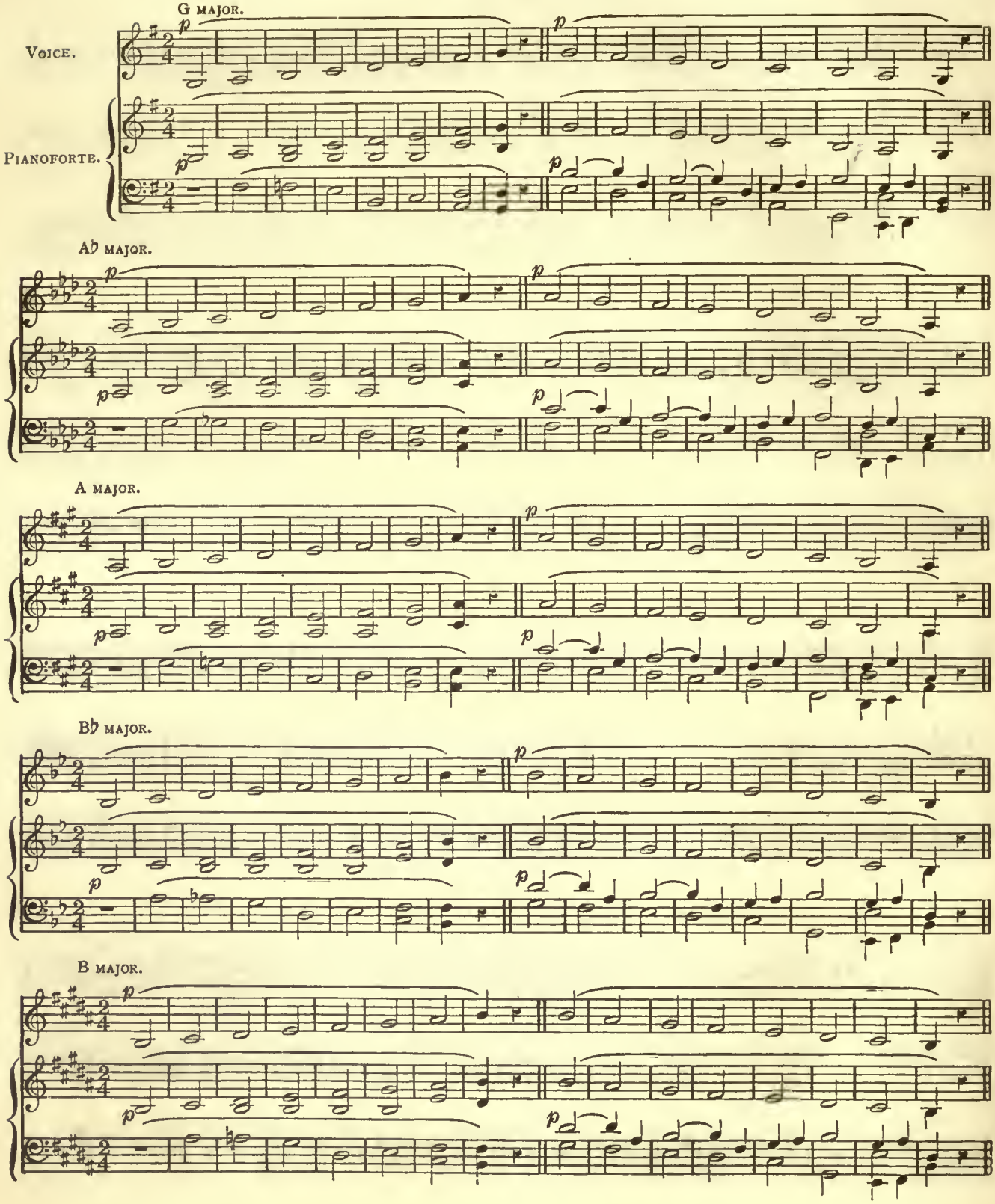
No. 7.



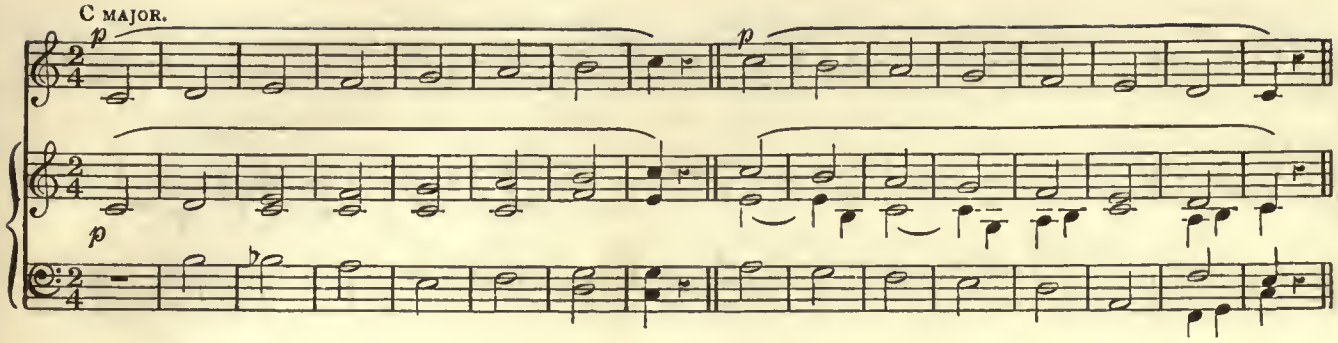
No. 8.



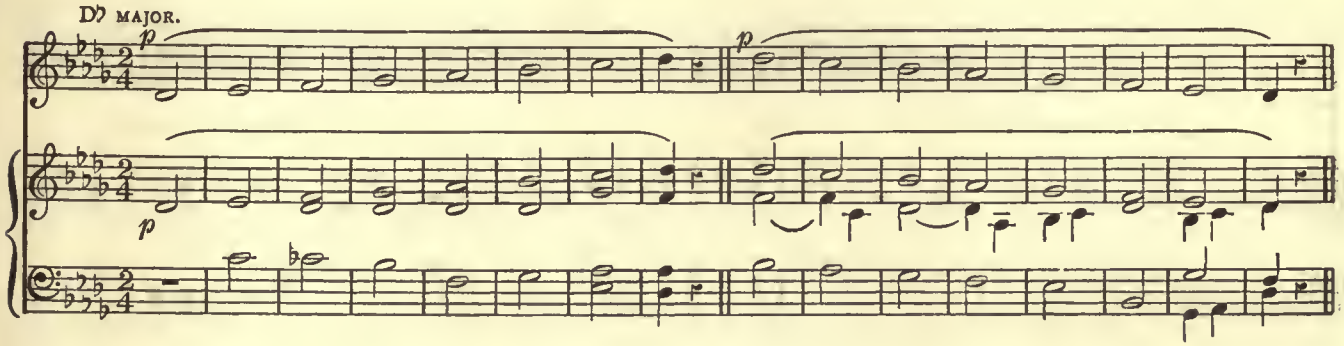
No. 9.—MAJOR SCALES.



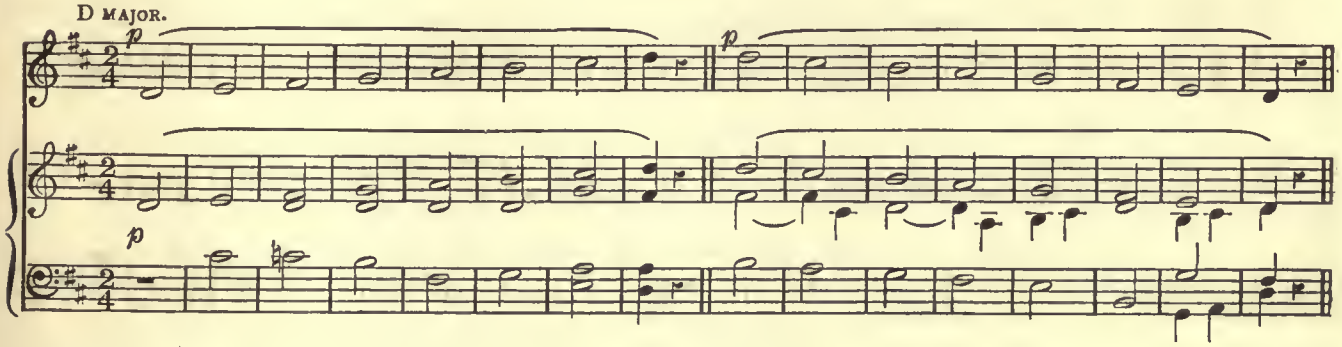
C MAJOR.



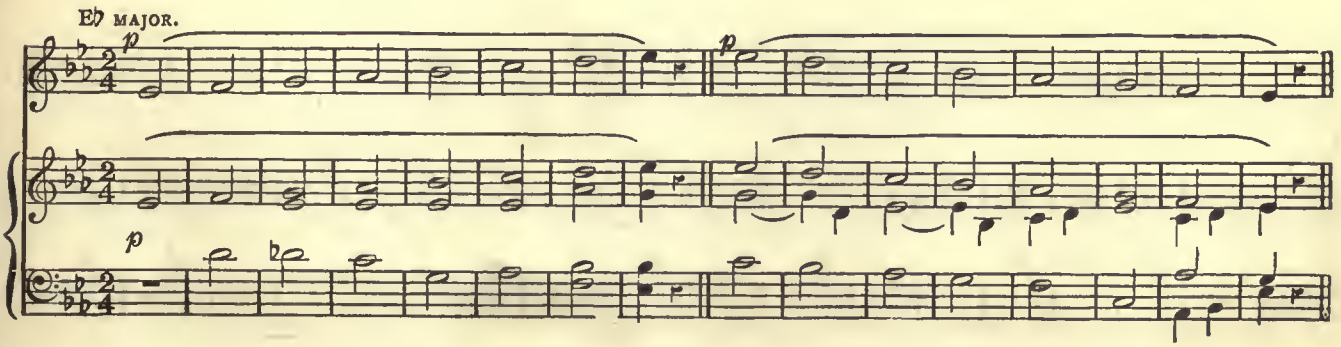
D♭ MAJOR.

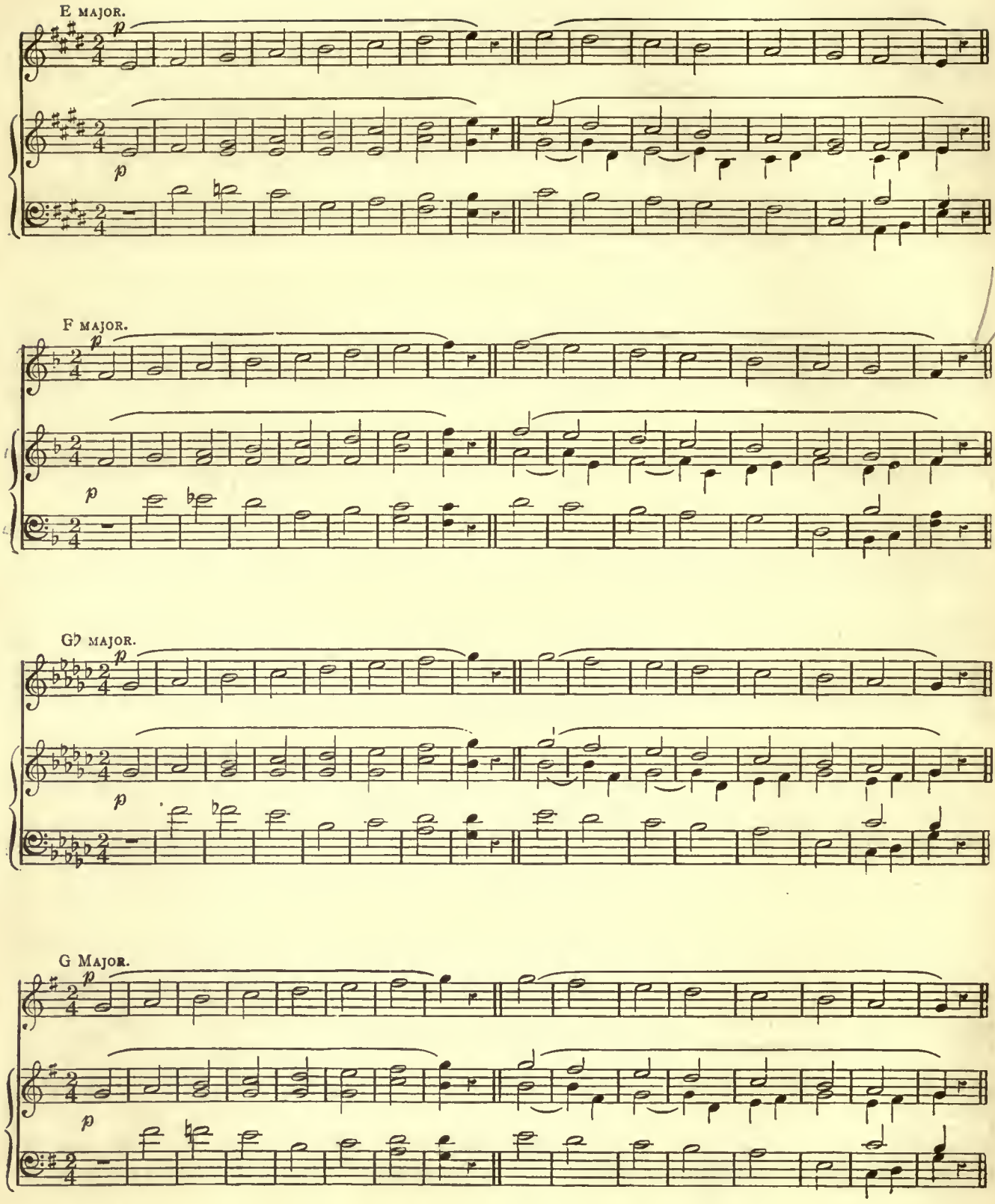


D MAJOR.



E♭ MAJOR.

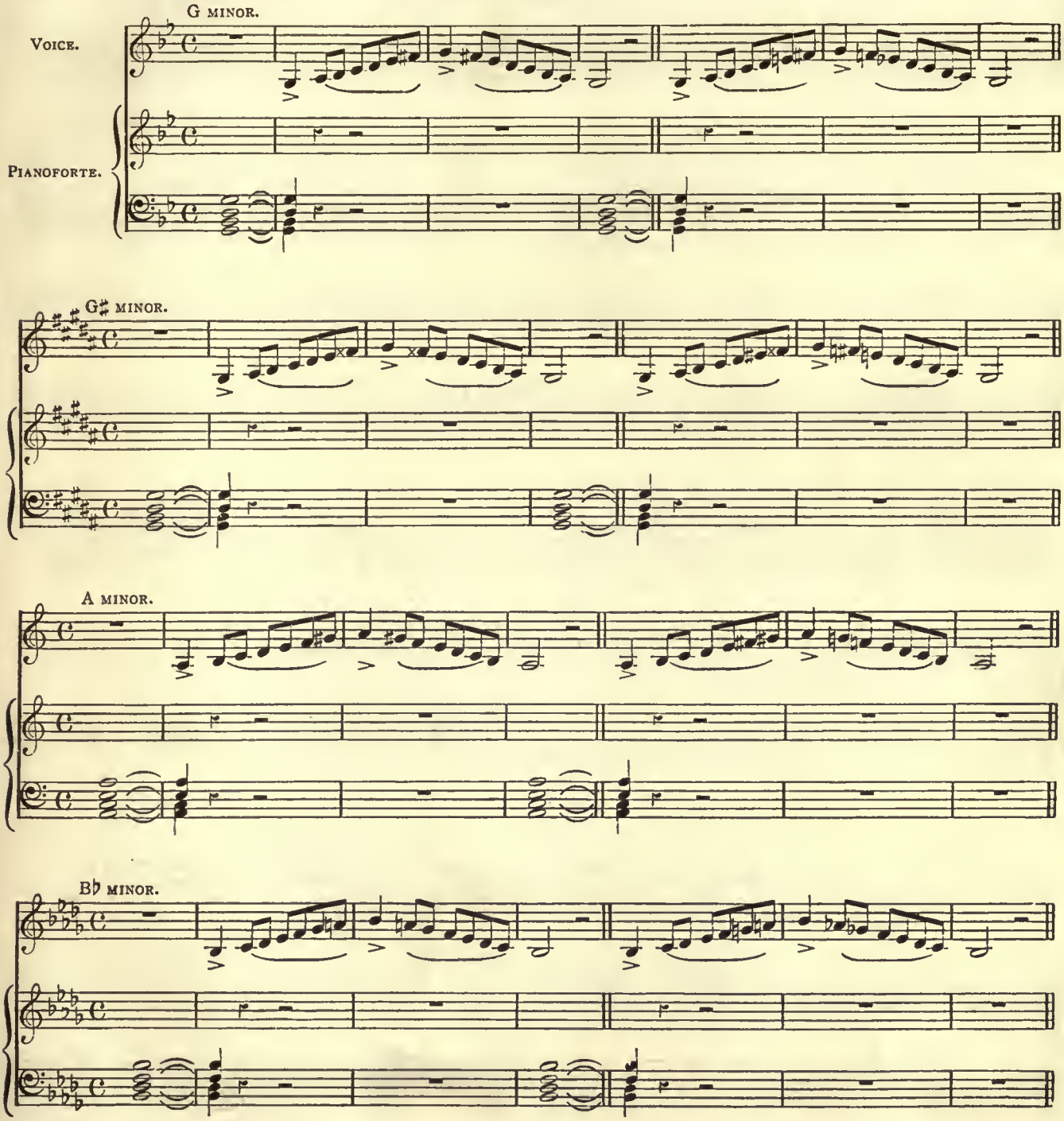


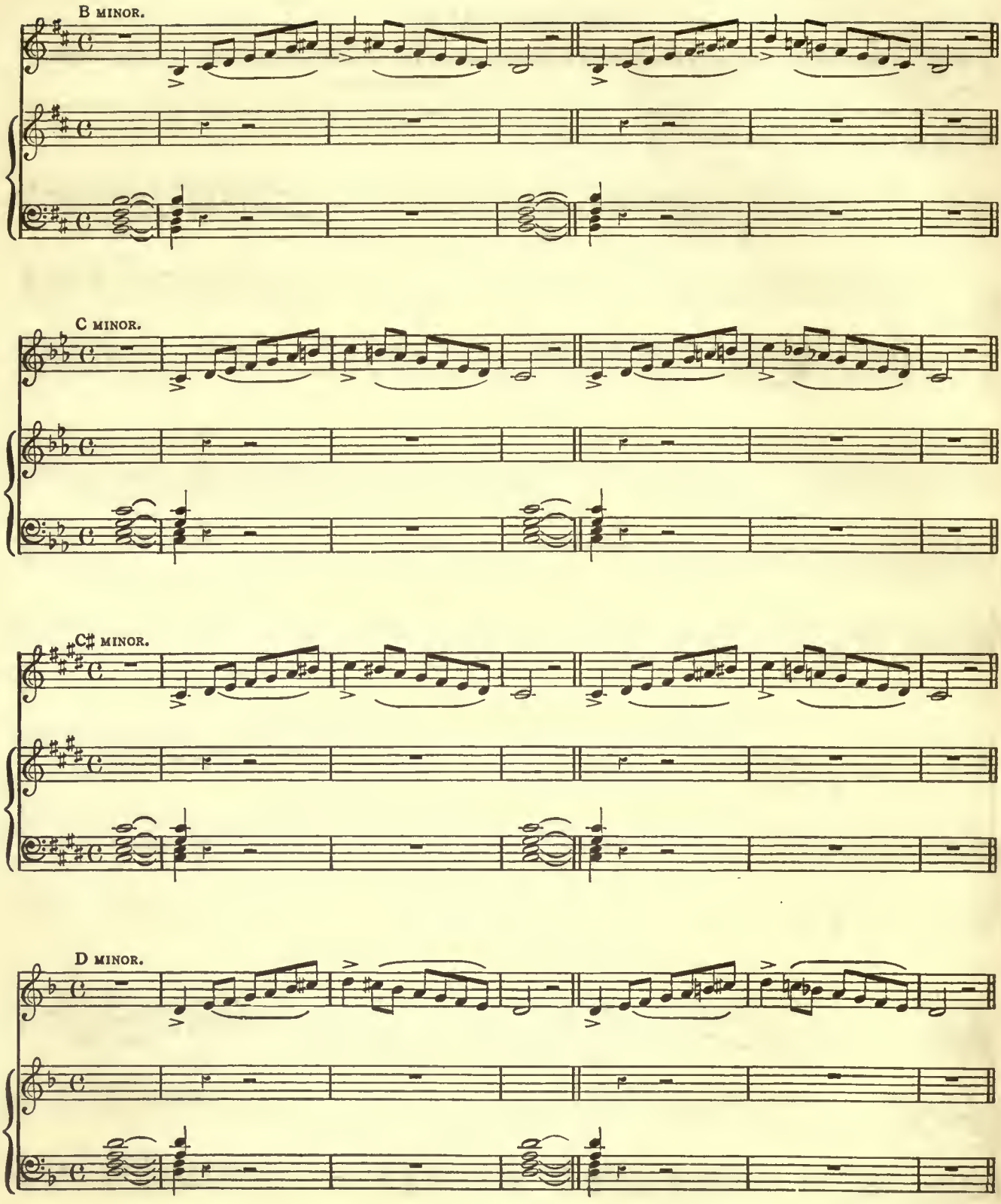

E MAJOR.
F MAJOR.
G♭ MAJOR.
G MAJOR.

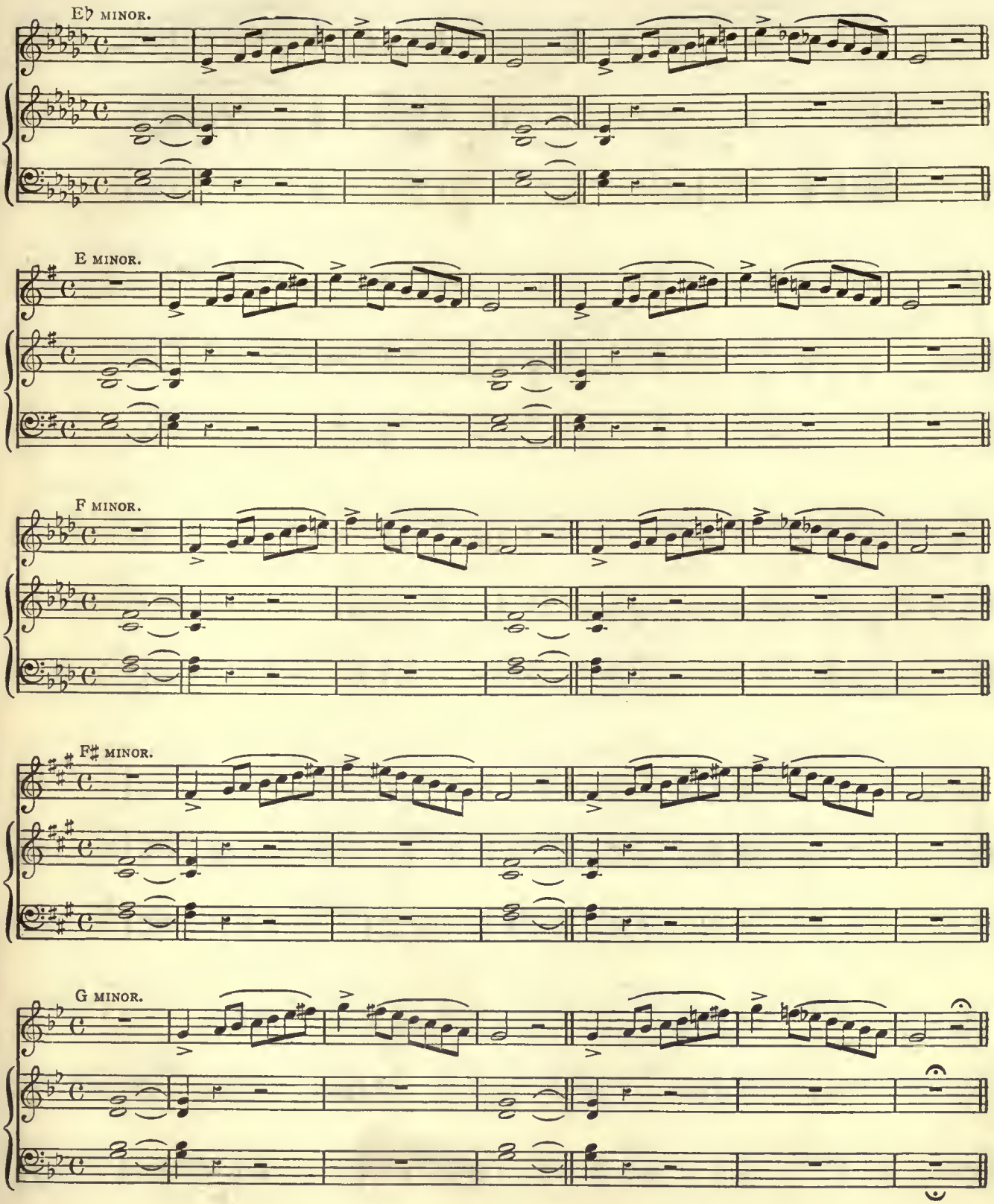
MINOR SCALES.

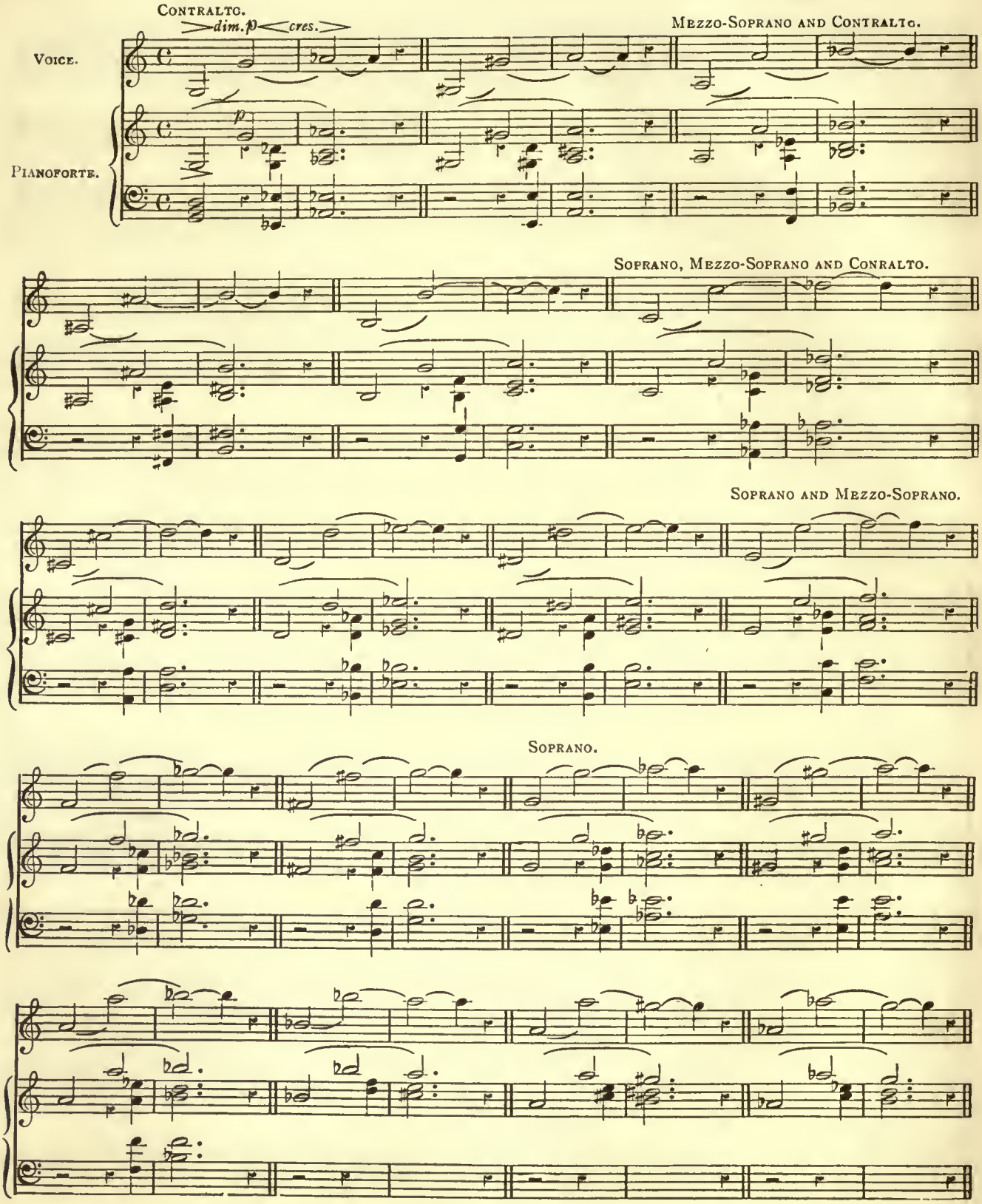
SPECIAL attention must be paid to the correct intonation of the interval of *augmented second* between the minor sixth and the major seventh in the first scale, both in ascending and descending.

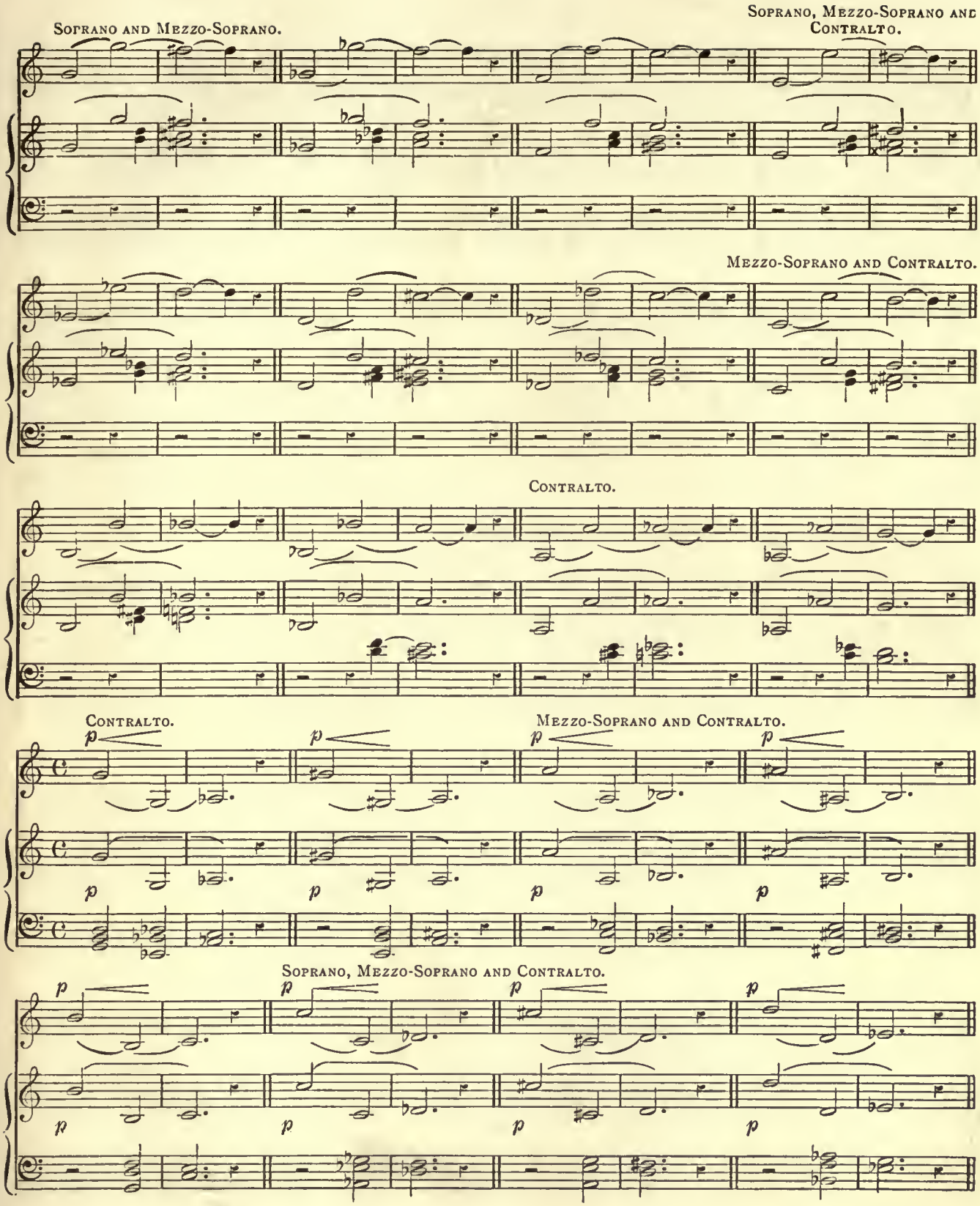
A full breath must be taken *slowly* and *noiselessly* on the third beat of the first bar, and again, in the same manner, on the rest at the conclusion of the first scale.

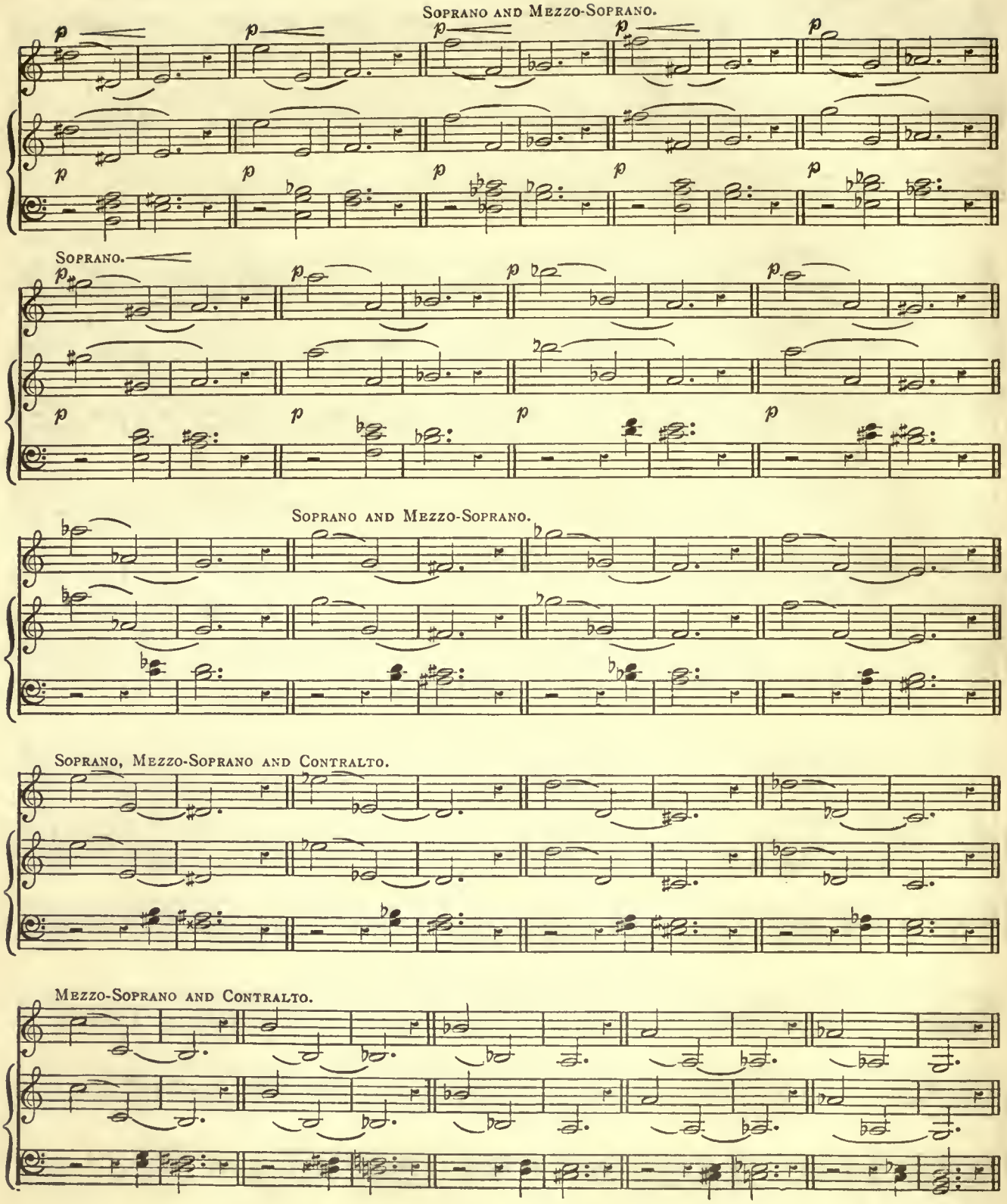



B MINOR.
C MINOR.
C♯ MINOR.
D MINOR.


E♭ MINOR.
E MINOR.
F MINOR.
F♯ MINOR.
G MINOR.


Contralto.
dim. p
cres.
Mezzo-Soprano and Contralto.
Voice.
Pianoforte.
Soprano, Mezzo-Soprano and Conralto.
Soprano and Mezzo-Soprano.
Soprano.


Soprano and Mezzo-Soprano.
Soprano, Mezzo-Soprano and Contralto.
Mezzo-Soprano and Contralto.
Contralto.
Contralto.
Mezzo-Soprano and Contralto.
Soprano, Mezzo-Soprano and Contralto.

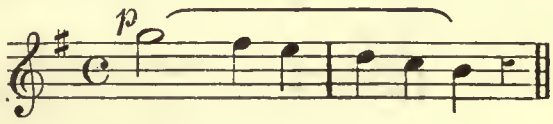

Soprano and Mezzo-Soprano.
Soprano.
Soprano and Mezzo-Soprano.
Soprano, Mezzo-Soprano and Contralto.
Mezzo-Soprano and Contralto.

In singing a *descending* scale or passage when a series of sounds comprises two successive registers, it is not an absolute and invariable rule to change the action of the vocal organs at the point of transition. In many instances, and for the purpose of obtaining some particular effect, it is not only permissible but *expedient to maintain the action of the higher register in the tones properly belonging to the lower.*

EXAMPLES.

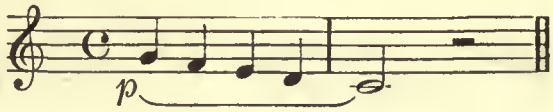
No. 1.

The descending passage No. 1, may be sung entirely in the *Head register.*



No. 2.

The descending passage No. 2. may be sung entirely in the *first series of the Medium register.*



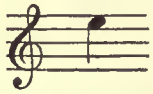
In adopting such a course, the notes in the first Ex. and in the second, will lose a little in *fulness* of tone, but their *purity* will not be affected in the least.

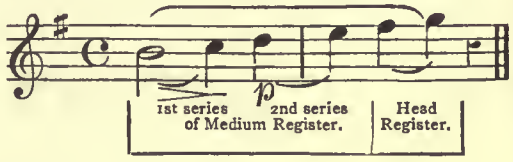
In singing an *ascending* scale or passage on the contrary, it is IMPERATIVE *to change the register at the point of transition.* The action of a low register can *never* be extended above its natural limits without considerable strain to the vocal organs, resulting in a *harsh, rough, vulgar* quality of tone.

EXAMPLES.

No. 1.

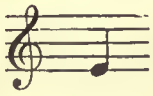
In singing the ascending passage No. 1, no attempt should be made to extend the action of the Medium register beyond—

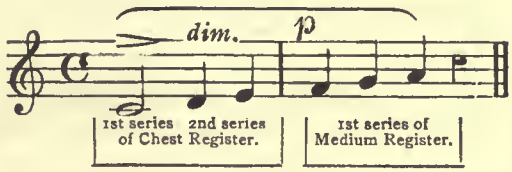




No. 2.

or the action of the chest register in No. 2, beyond—

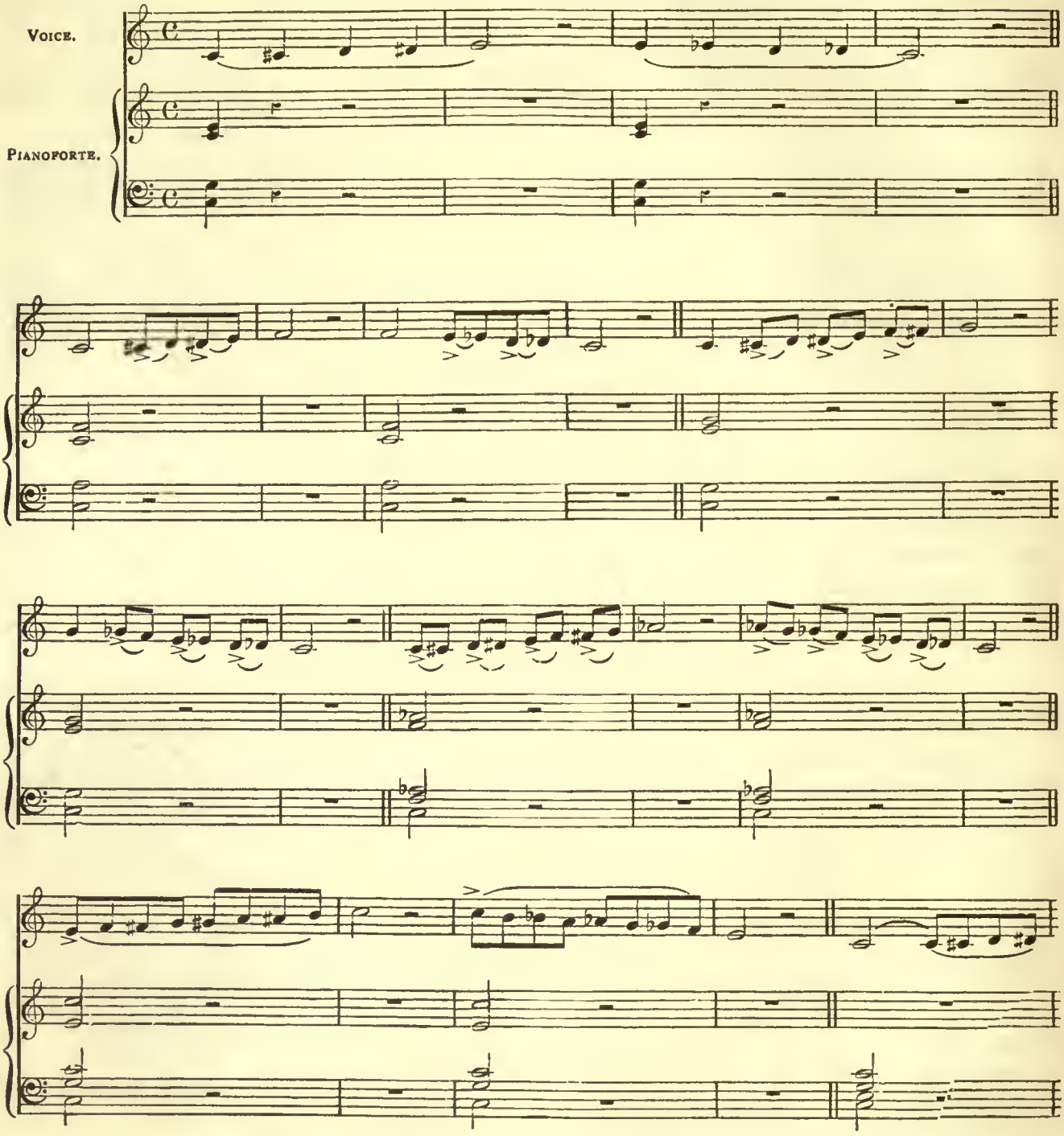


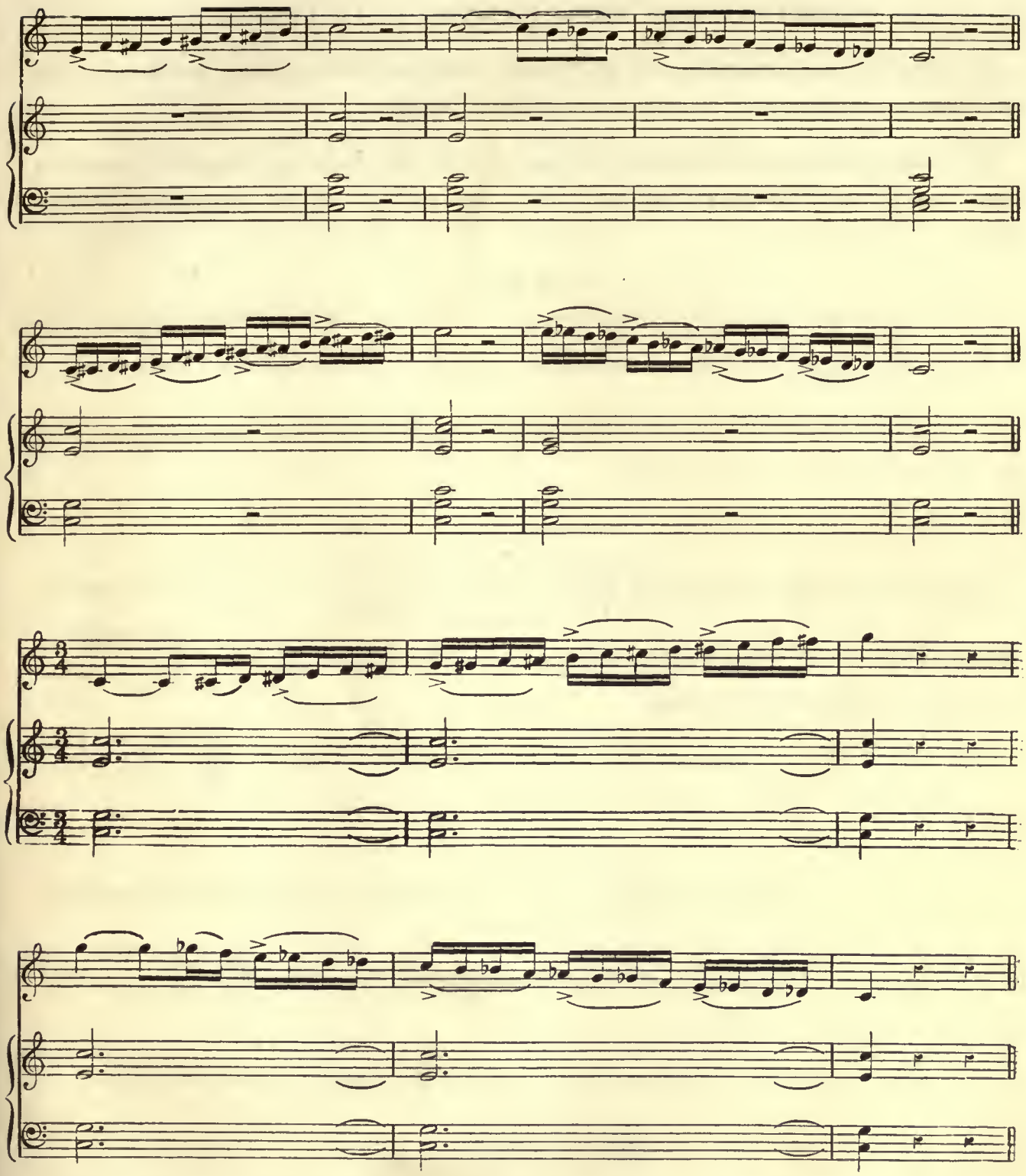


The last two notes in Example No. 1 *must* be sung in the *head,* and the last three notes in Example No. 2, *must* be sung in the *Medium* register.

EXERCISES ON CHROMATIC SCALES.

To be practised *very slowly*, *firmly fixing* the voice on each note with an equal degree of strength, and only *slightly* marking at first the accented notes.





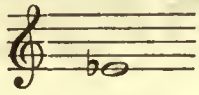
The above Exercises must be sung in every key, adapting them within the compass of each voice.

PREPARATORY EXERCISES FOR MALE VOICES.

ALL the rules given in conjunction with the Preparatory Exercises for Female Voices, must be observed by Male voices also—excepting only those which refer to the changes of registers.

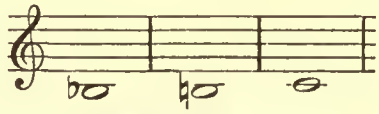
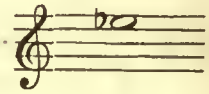
Male voices should practise principally the *Chest register*, within the limits and according to the instructions given in page 14, PAYING PARTICULAR ATTENTION TO THE CHANGE THEREIN DESCRIBED RESPECTING THE "*mixed voice.*"

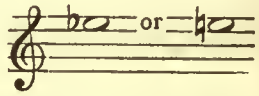
TENOR VOICE.

Tenor voices should begin the study with the *last two Exercises in the Fourth Lesson* (page 24), commencing on  and following with all the notes included in the *first*, *second*, and *third* lessons.

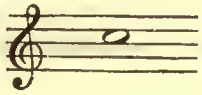
Then all the Exercises from page 27 to page 49, should be practised successively—it being understood that they must be sung *an octave lower than written.*

BARITONE VOICE.

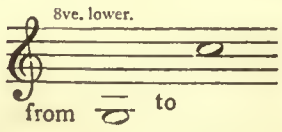
Baritone voices should begin the study on  in the *Fifth Lesson* (page 26), following with all the notes included in the *fourth*, *first*, and *second* lessons successively, as far as  *always transposing every note an octave lower.*

Then all the Exercises from page 27 to page 49, should be practised, but not higher than 

BASS VOICE.

Bass voices should begin the study on in the *Fifth Lesson* (page 26) ascending by semitones all the notes included in that lesson, and in the *fourth* and *first* lessons successively, as far as  *always transposing every note an octave lower.*

All the Exercises from page 27 to page 49 should then be practised, adapting them within the compass



EXERCISES.

THE FOLLOWING EXERCISES ARE INTENDED FOR THE USE OF *ALL VOICES.*

For the convenience of those who find it difficult to transpose, every exercise is written in all the different keys throughout the extent of the compass of each voice.

ALL THE RULES already given in connection with the "PREPARATORY EXERCISES" must be strictly observed in practising those which here follow :—

An elementary knowledge of HARMONY will be found most valuable;*—especially for the clear understanding of the nature of INTERVALS, which will greatly facilitate accurate intonation in singing.

The exercises from No. 1 to No. 11 must be first *vocalised*, viz., sung upon the Italian vowel A, and then sung pronouncing the Italian name of each note, viz. :—

Do	corresponding to	*C*
Re	,,	,, *D*
Mi	,,	,, *E*
Fa	,,	,, *F*
Sol	,,	,, *G*
La	,,	,, *A*
Si	,,	,, *B*

The exercises on *flexibility*—commencing at No. 12—must be *vocalised* only.

Students must try to accustom the ear to recognise the key in which they sing each exercise.

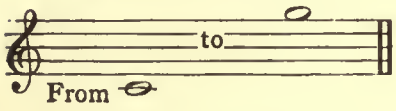
Singers who accompany themselves on the piano should sit on a rather high stool, as, otherwise, the inevitable raising of the shoulders will prove an impediment to free respiration.

It is not advisable to practise the voice throughout the *whole extent* of its natural compass at the commencement.

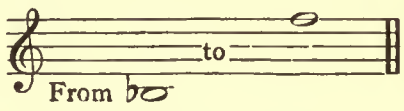
The extreme limits of each voice must be avoided at first, so as not to overtax the vocal organs.

The following table will show the extent of compass specially recommended for the early cultivation of each voice.

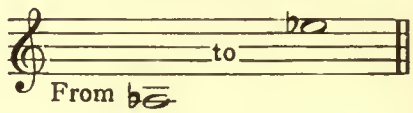
SOPRANO VOICES.



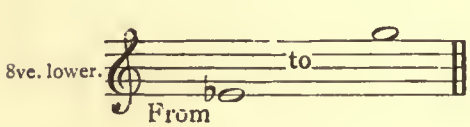
MEZZO-SOPRANO VOICES.



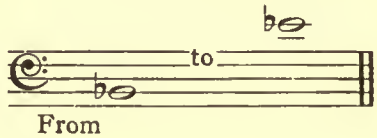
CONTRALTO VOICES.



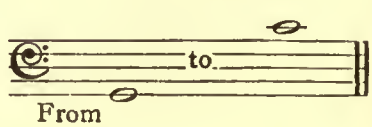
TENOR VOICES.



BARITONE VOICES.



BASS VOICES.



When all the notes within the range above indicated are properly fixed, *then*, AND ONLY THEN, the lowest and highest notes may be attempted.

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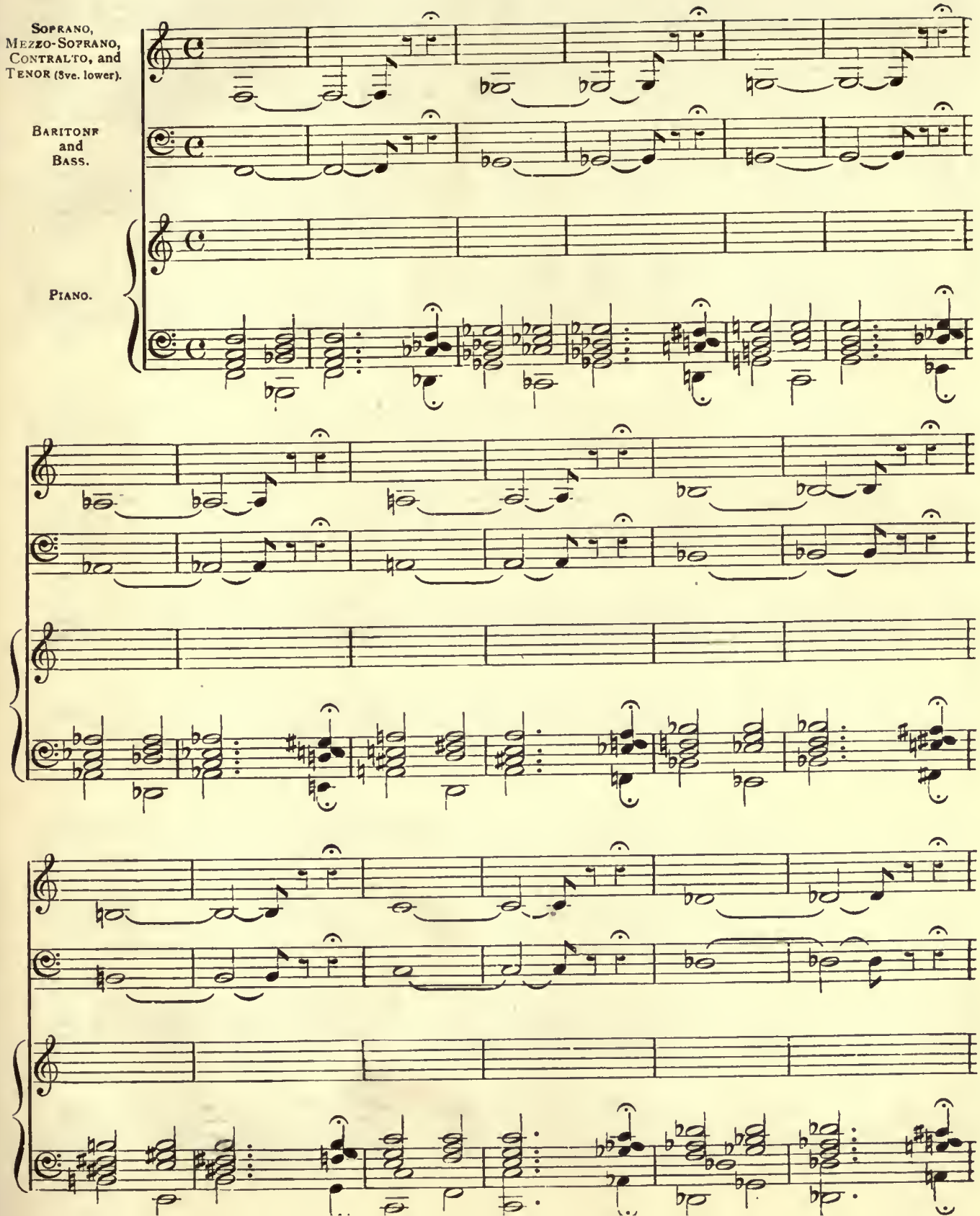
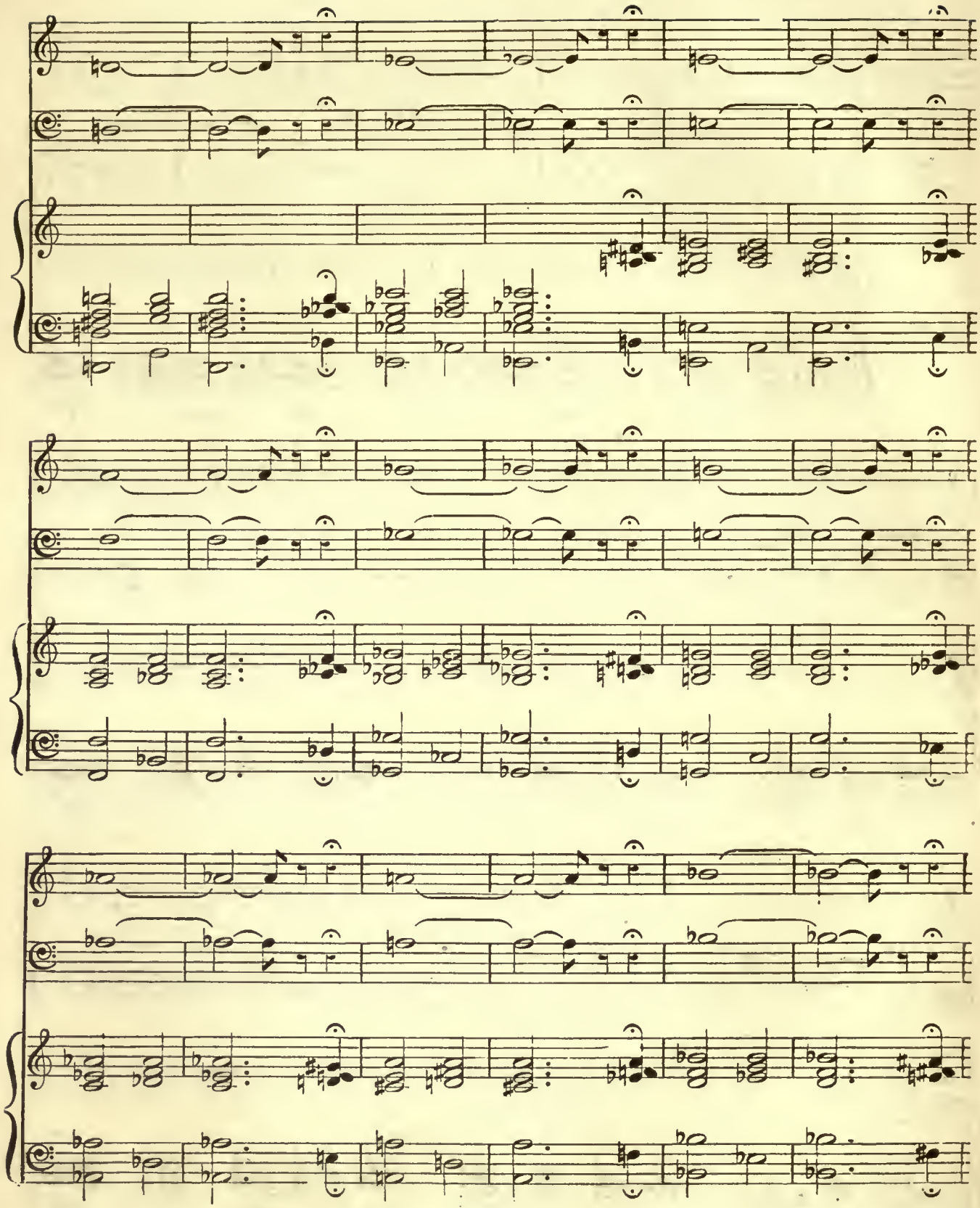
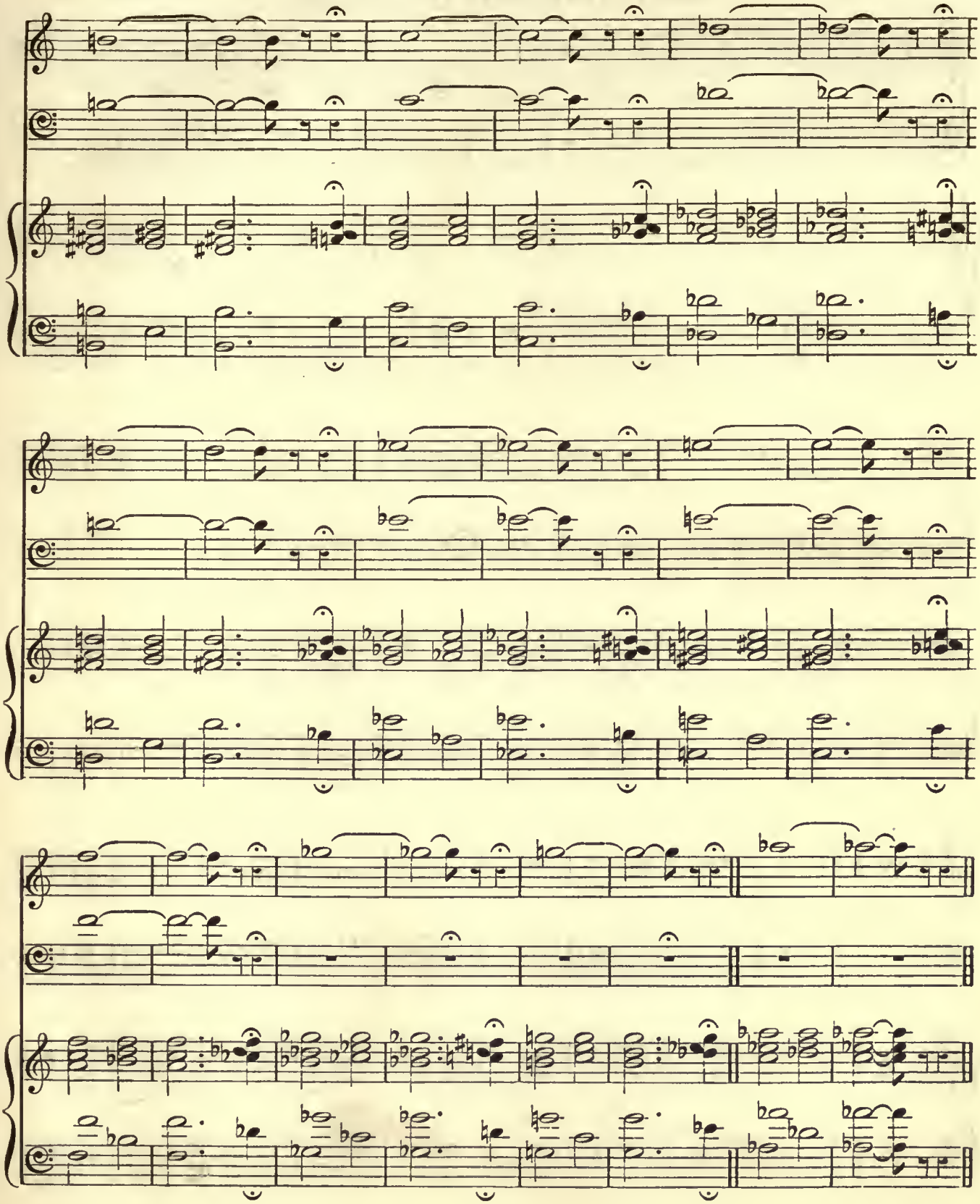
* *Vide* Dr. Stainer's "*Harmony*" Primer.

No. 1.


Soprano, Mezzo-Soprano, Contralto, and Tenor (8ve. lower).
Baritone and Bass.
Piano.





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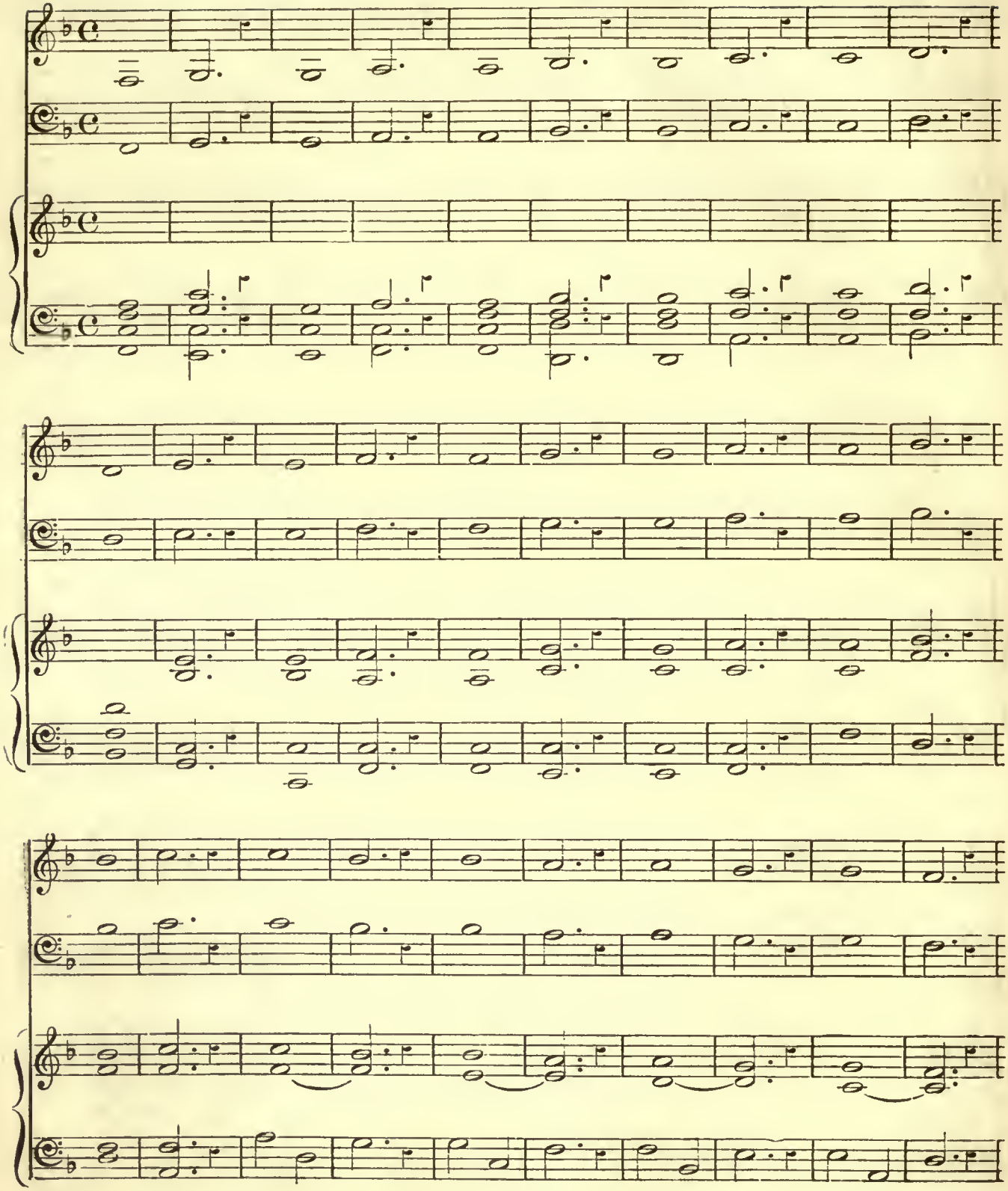
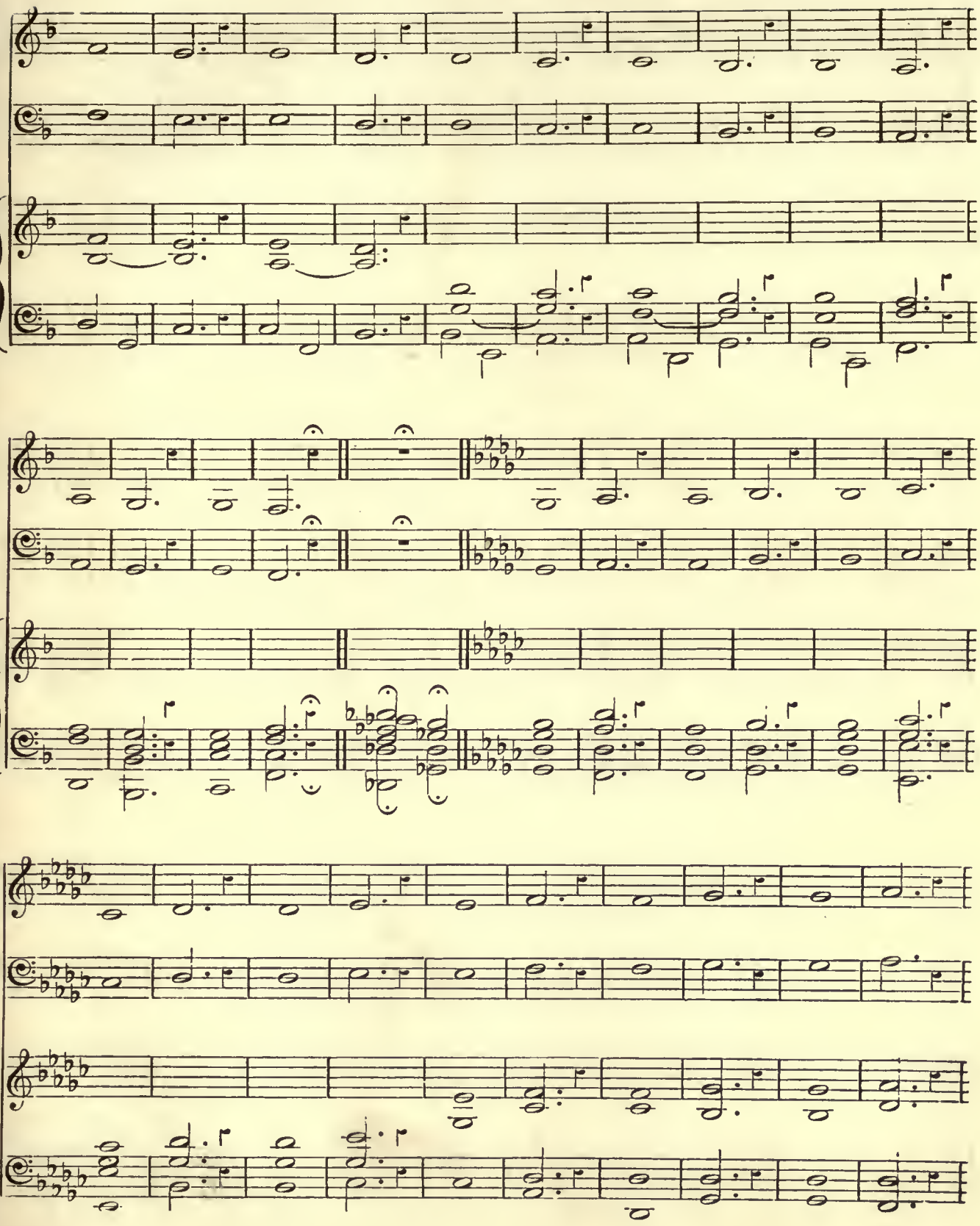
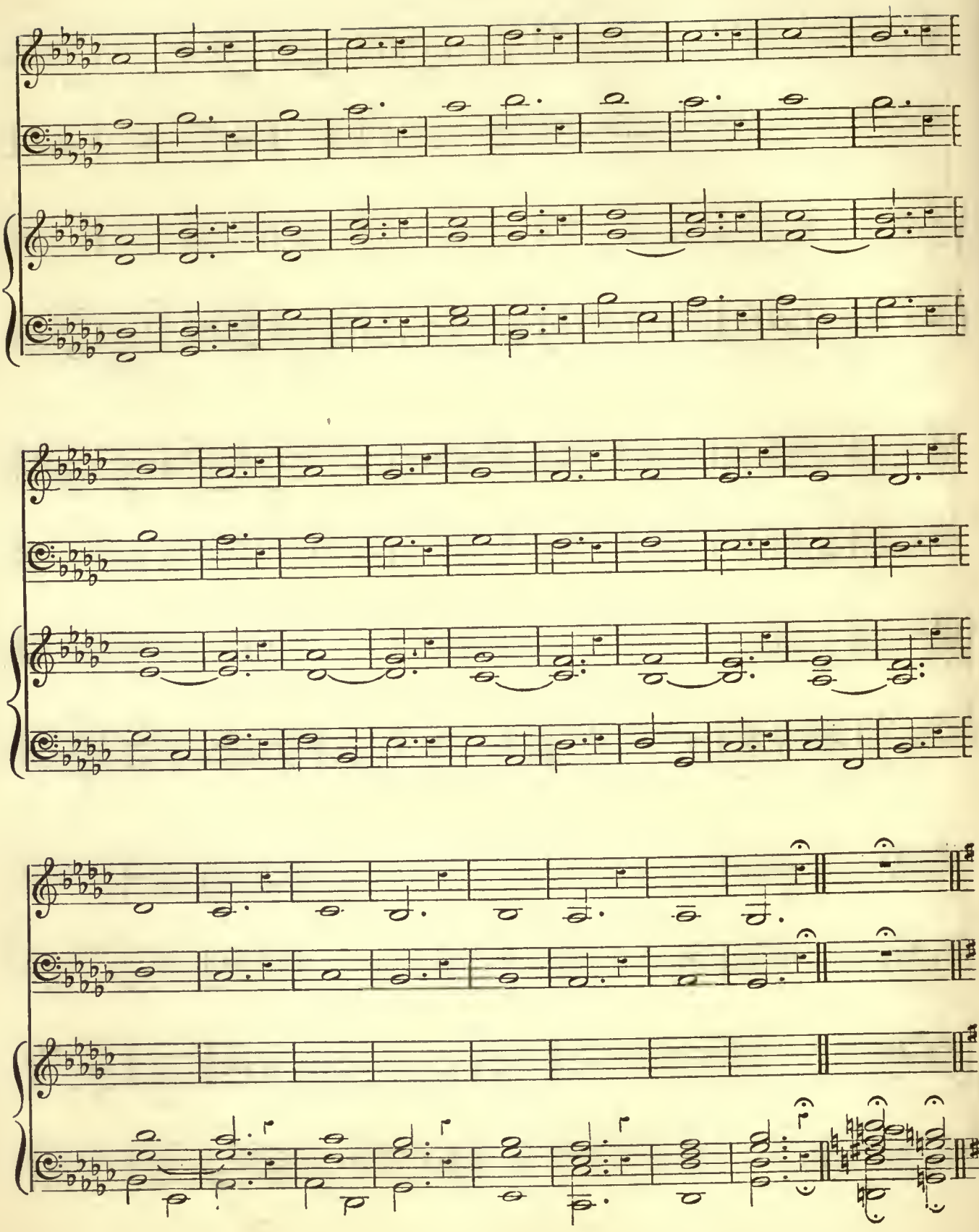
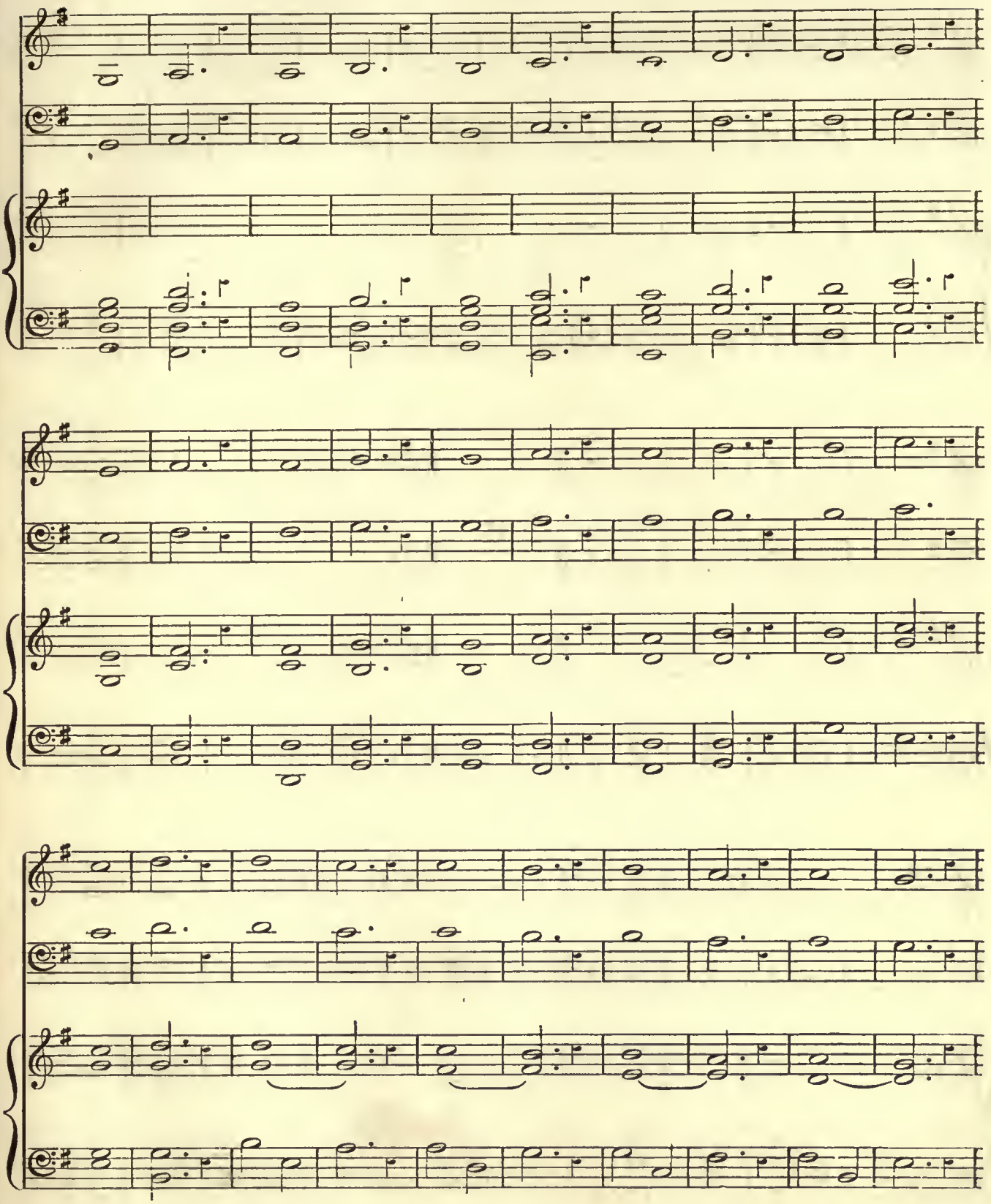
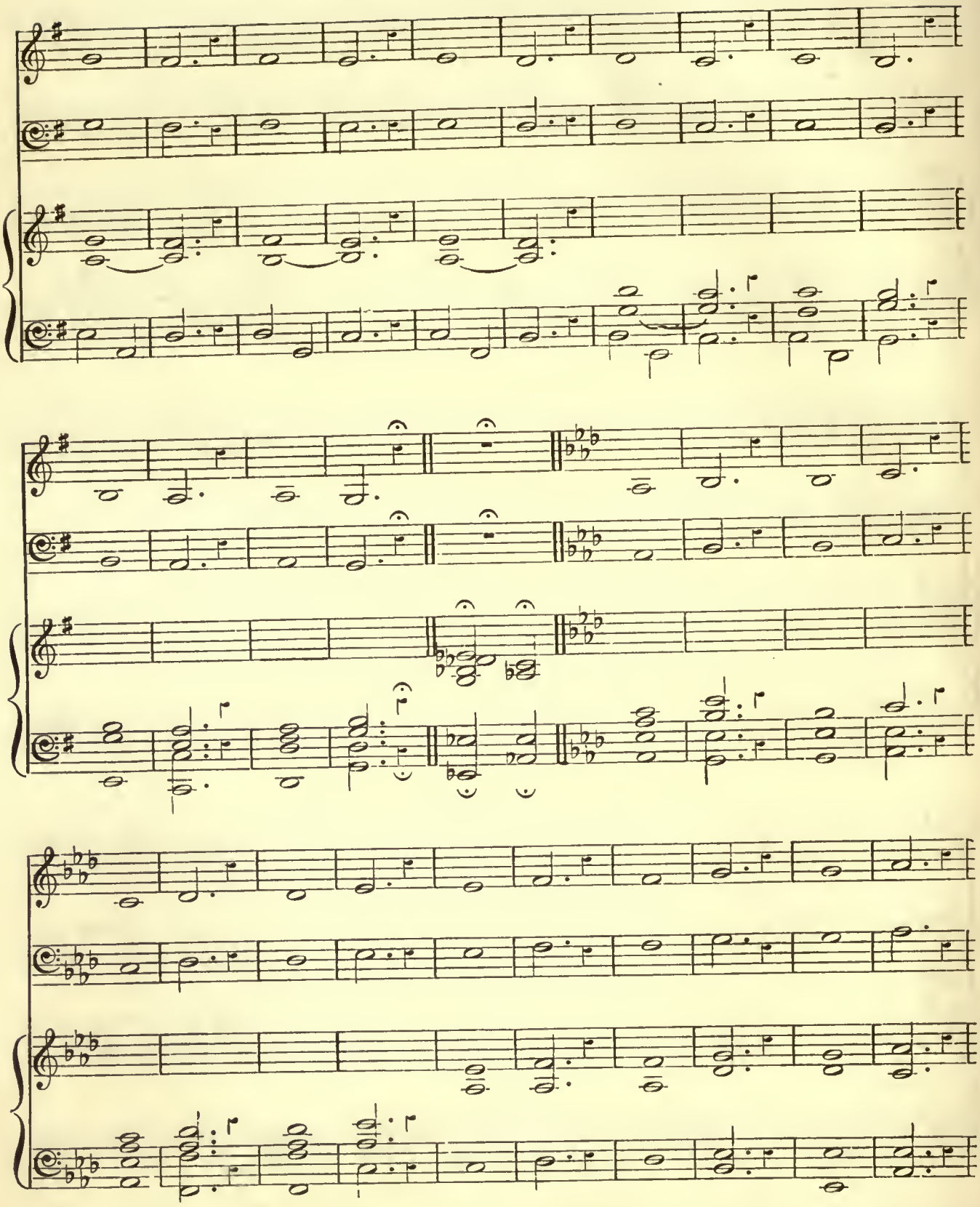
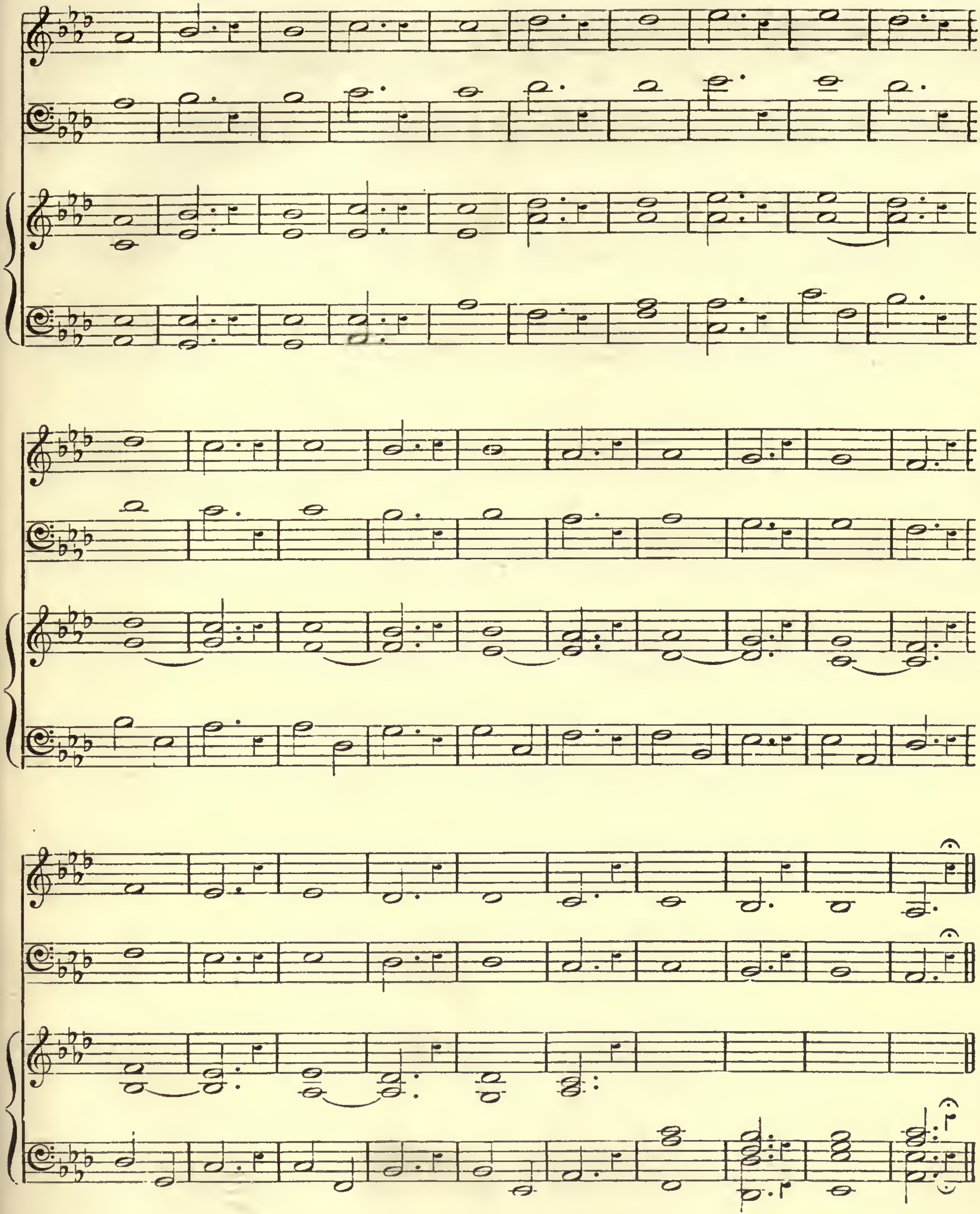


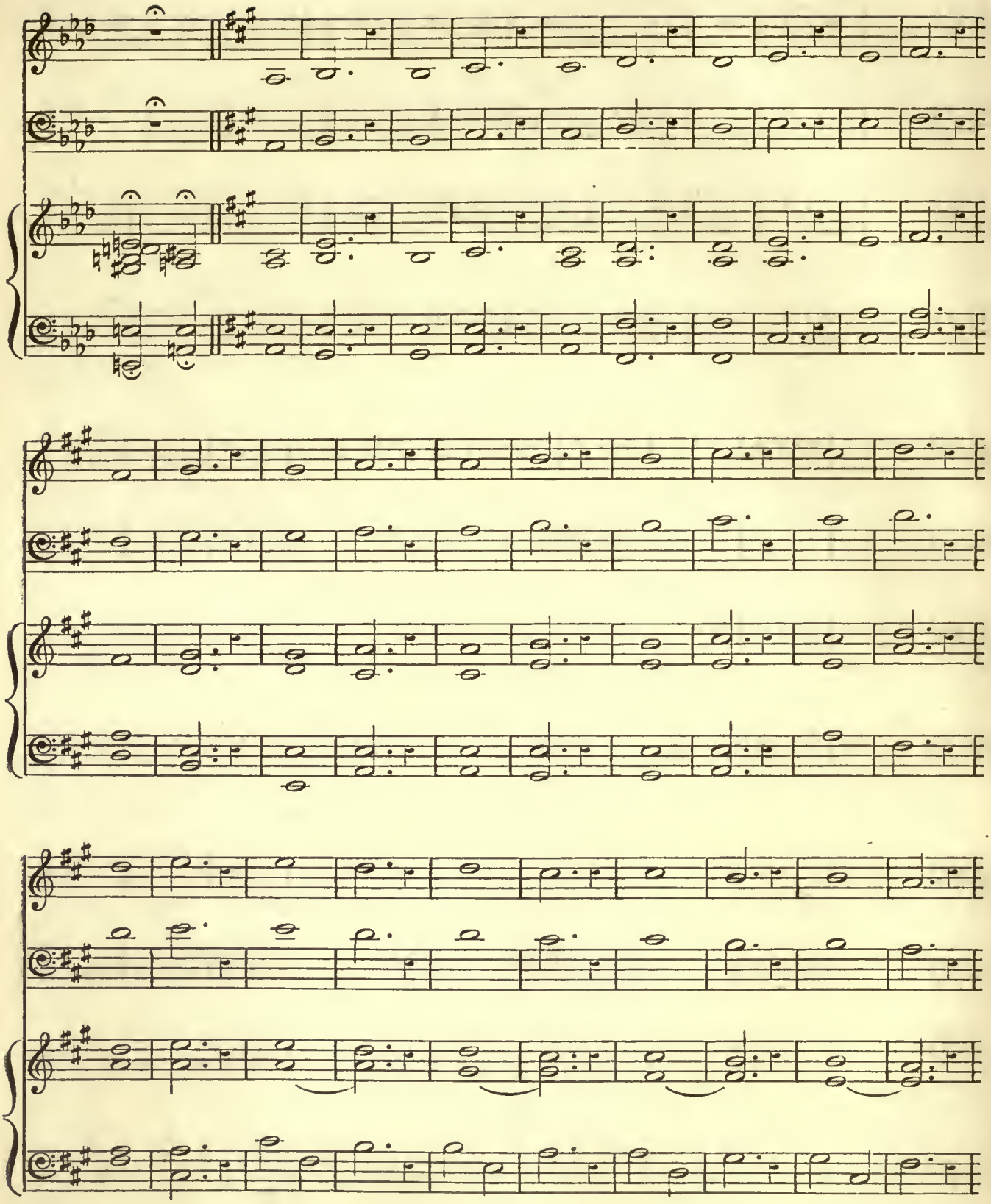


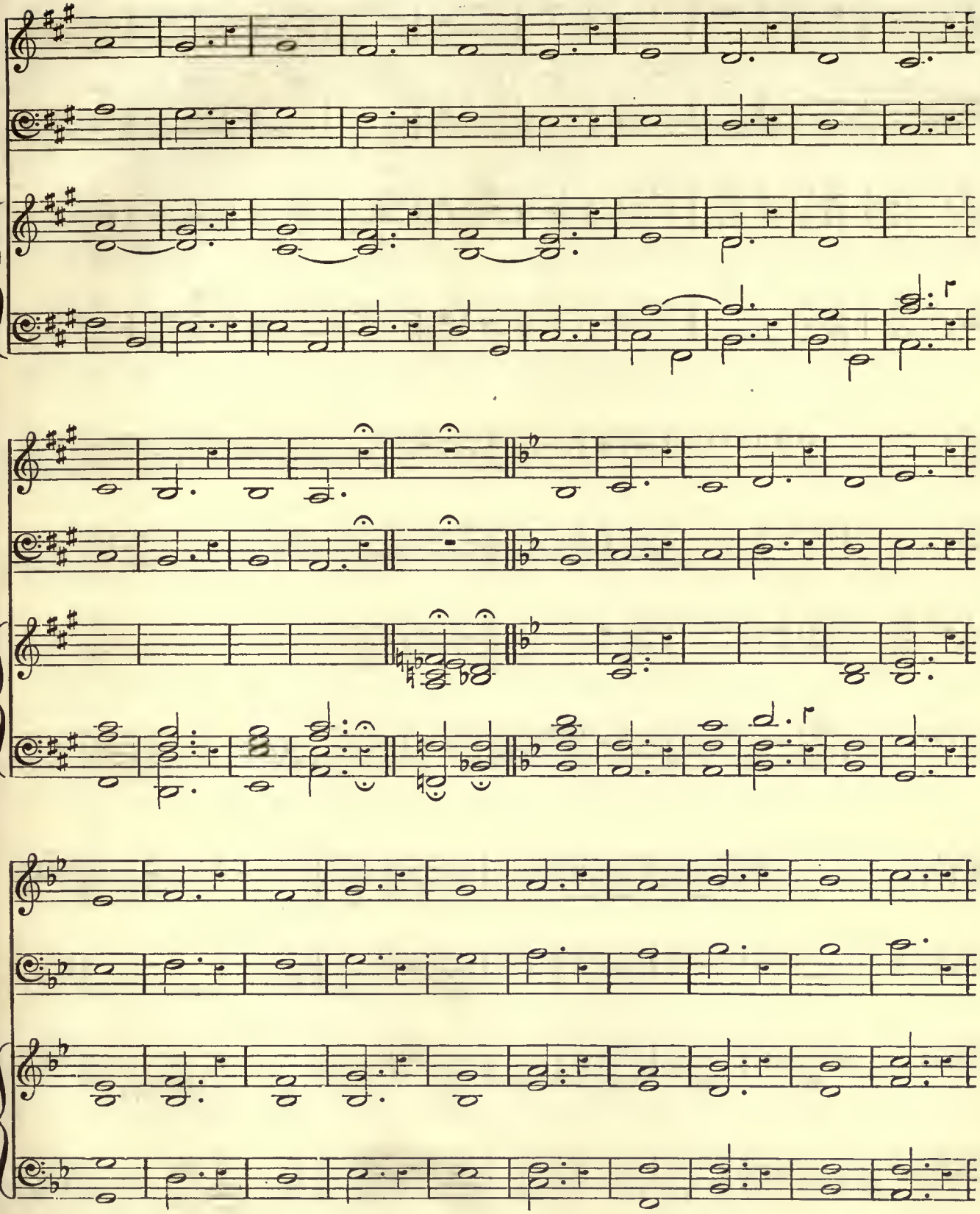


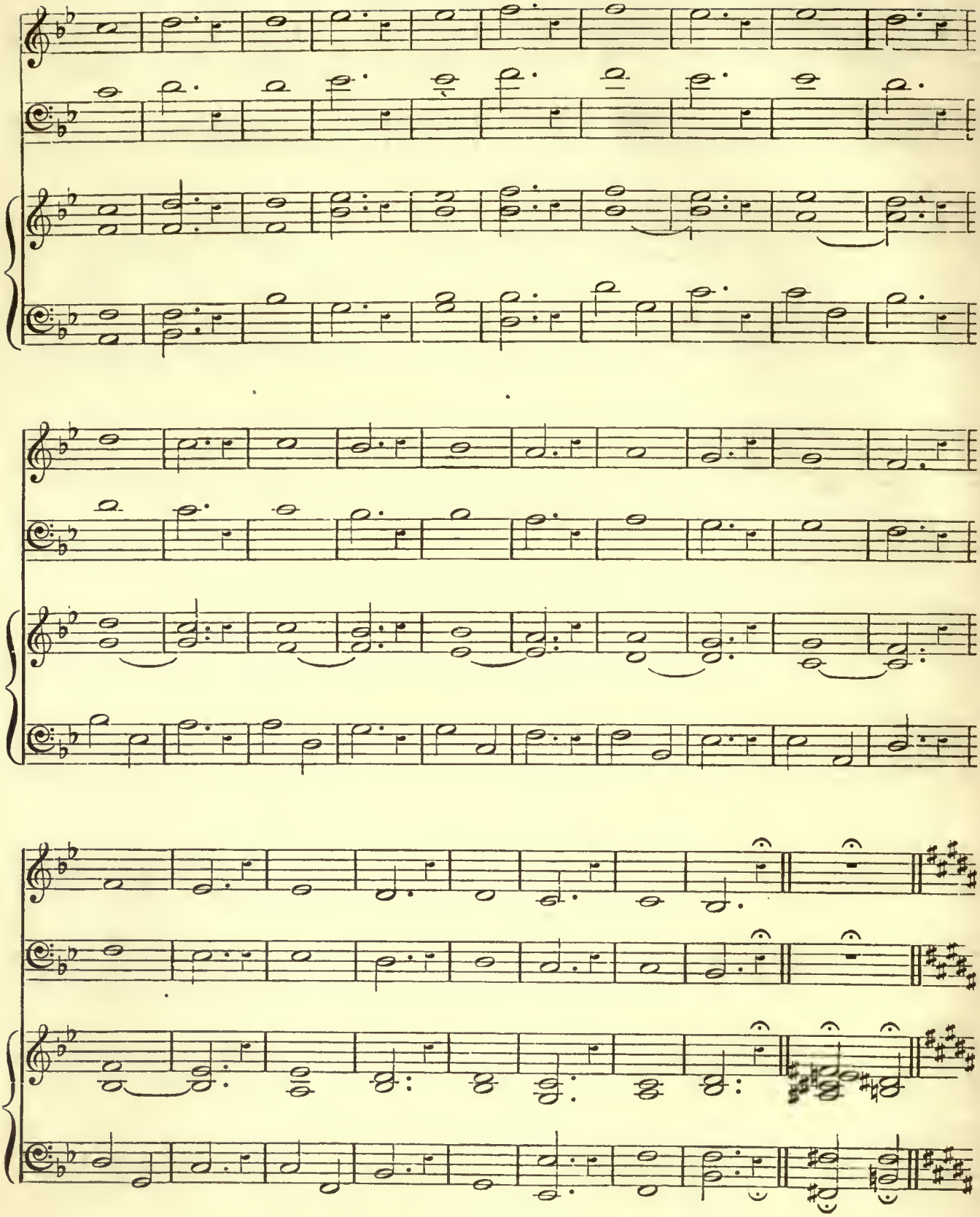


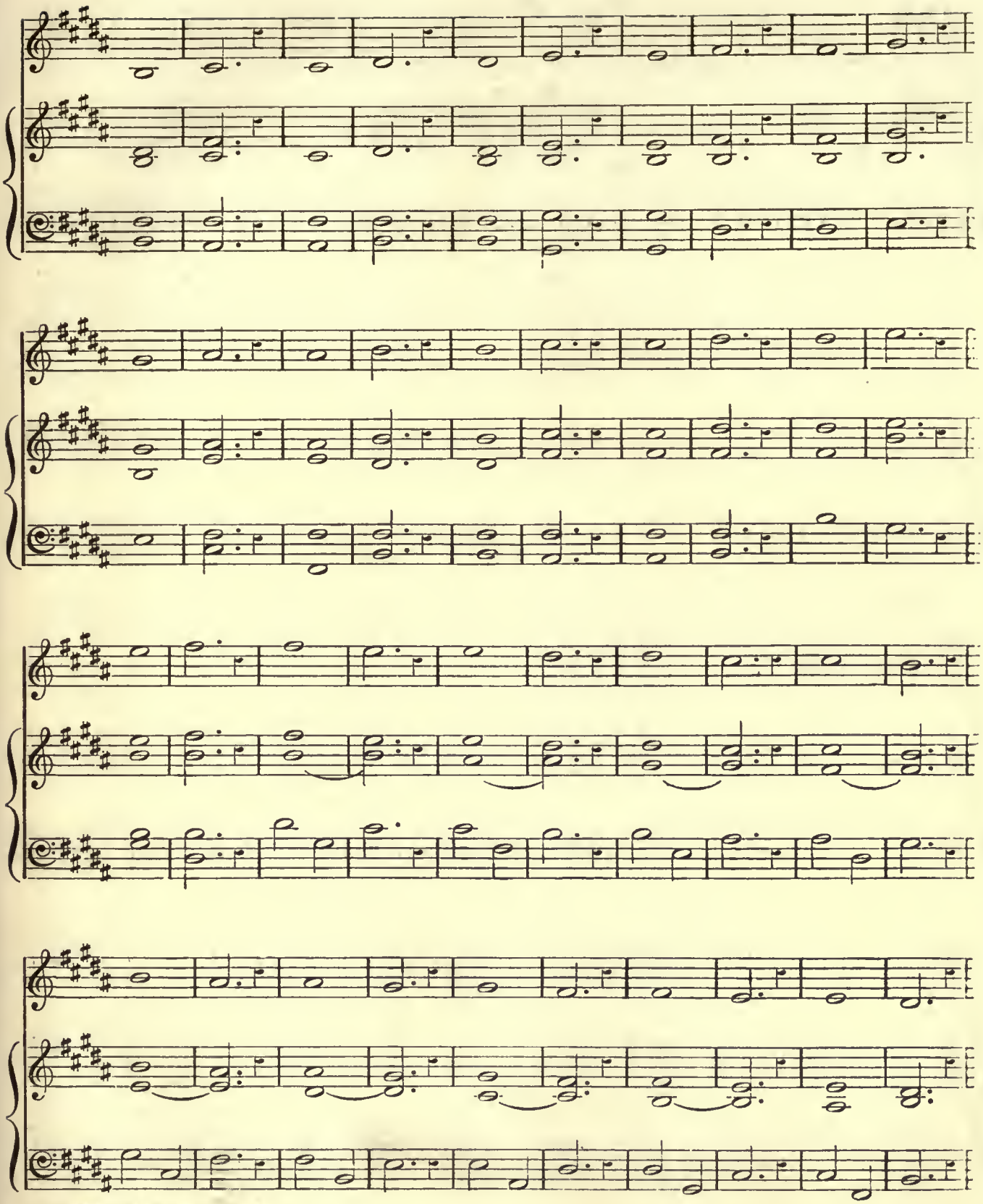


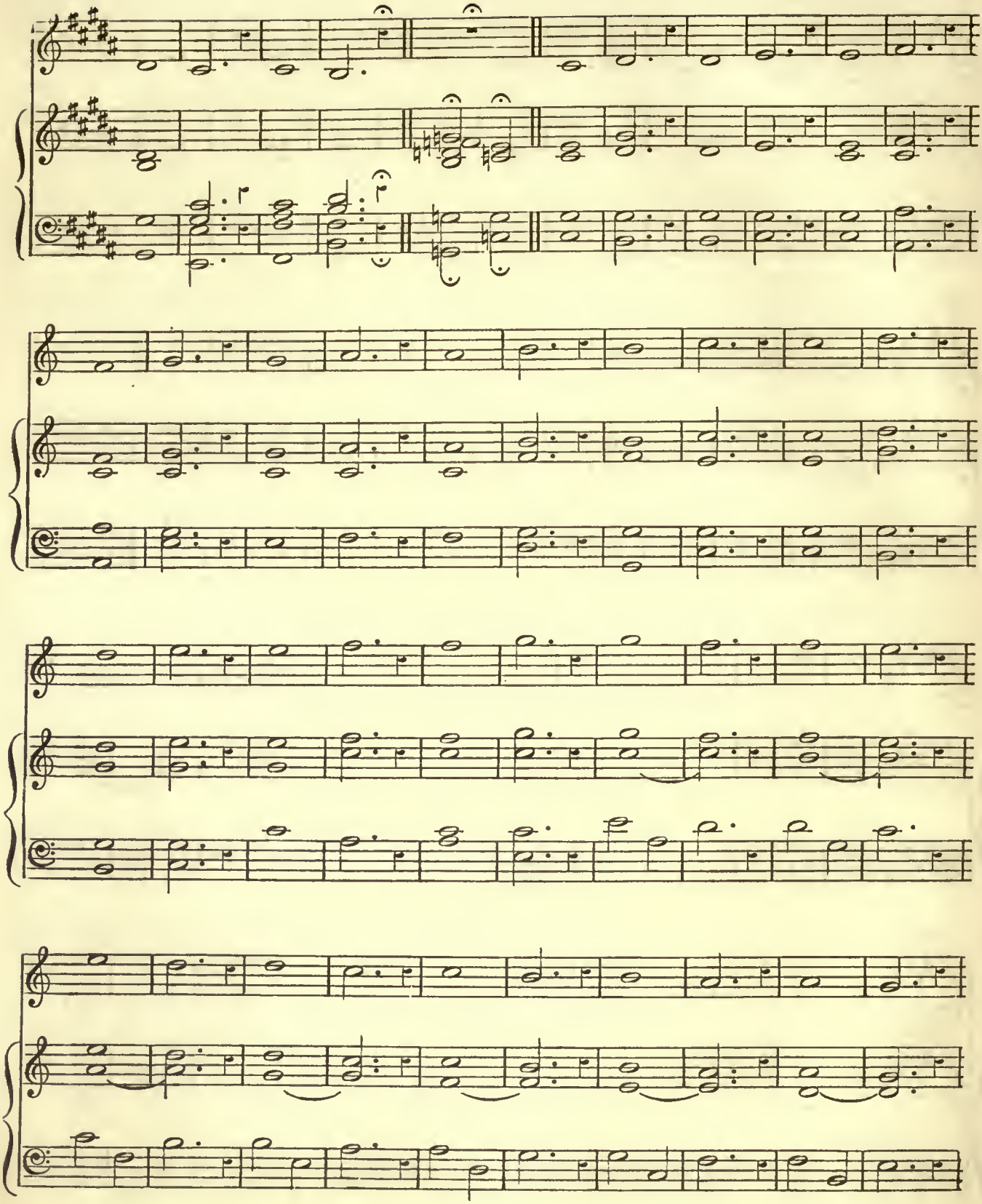


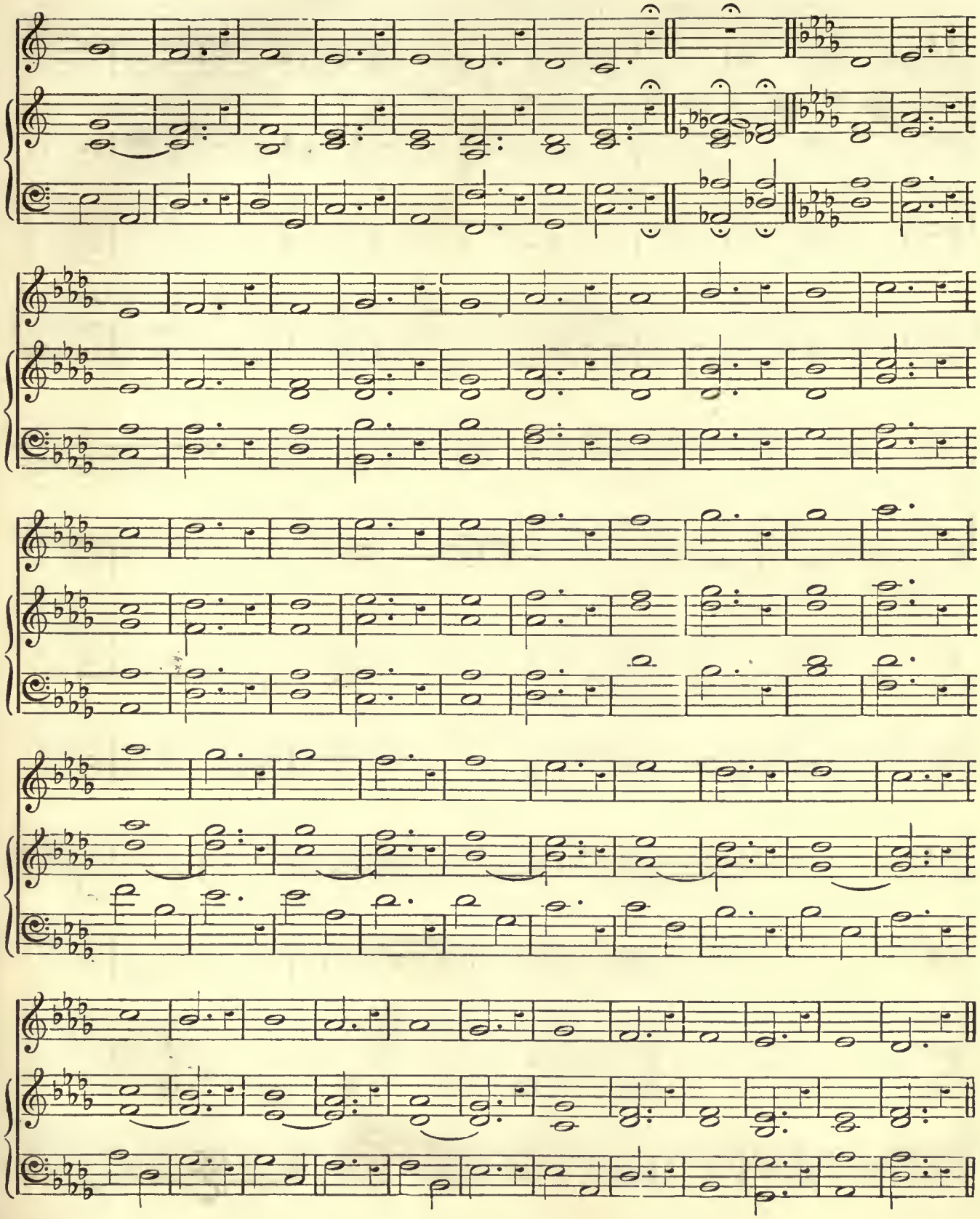




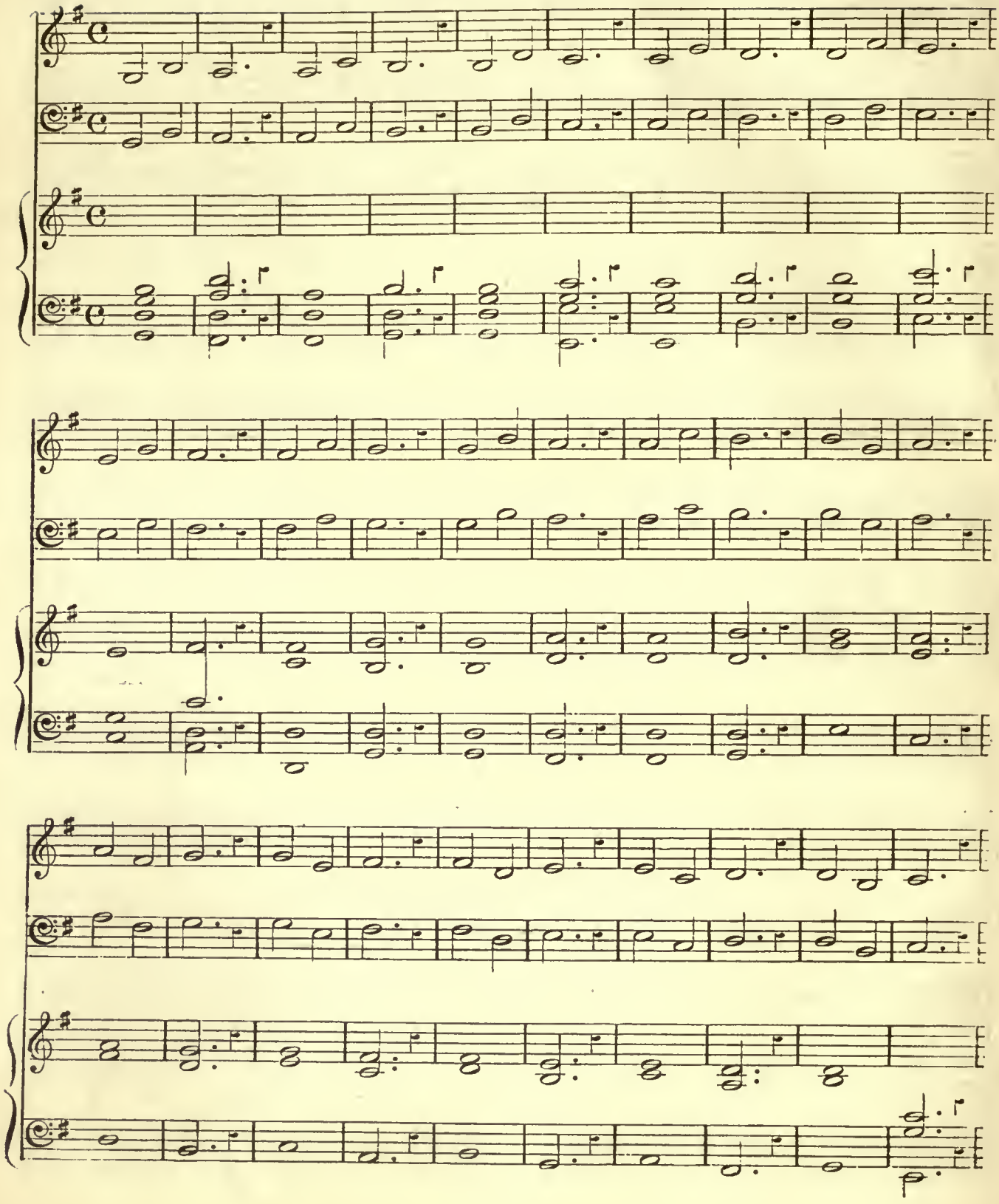


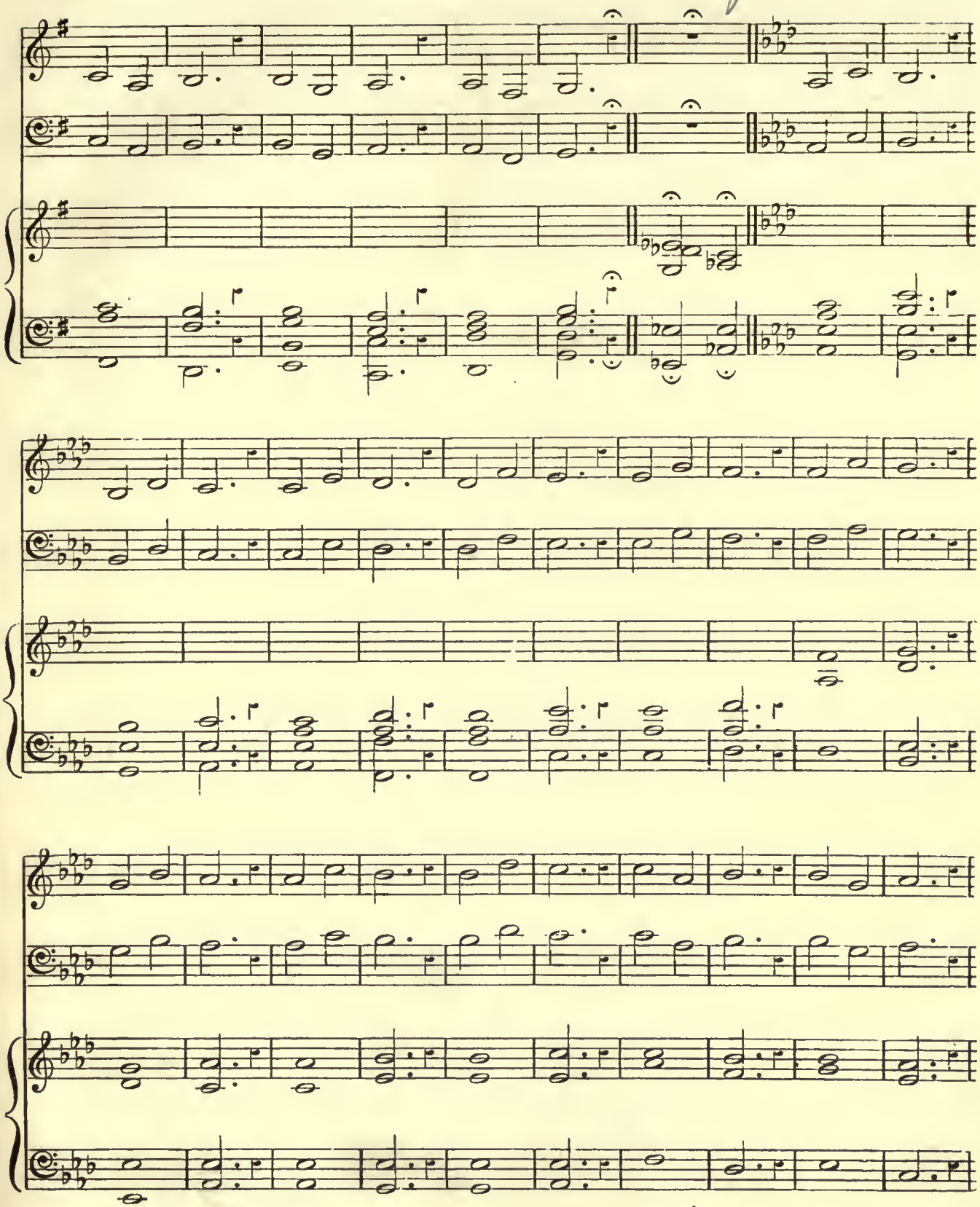


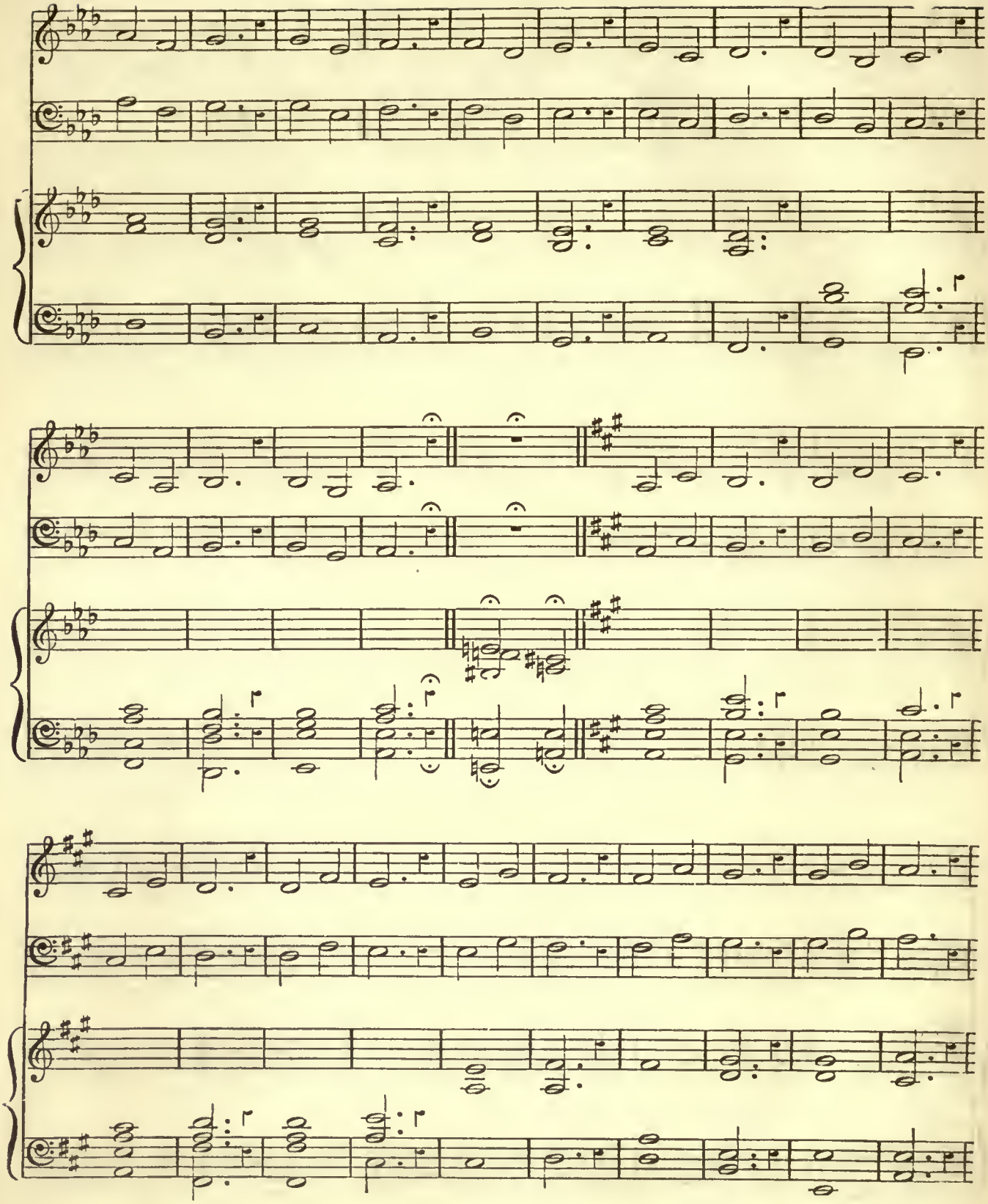


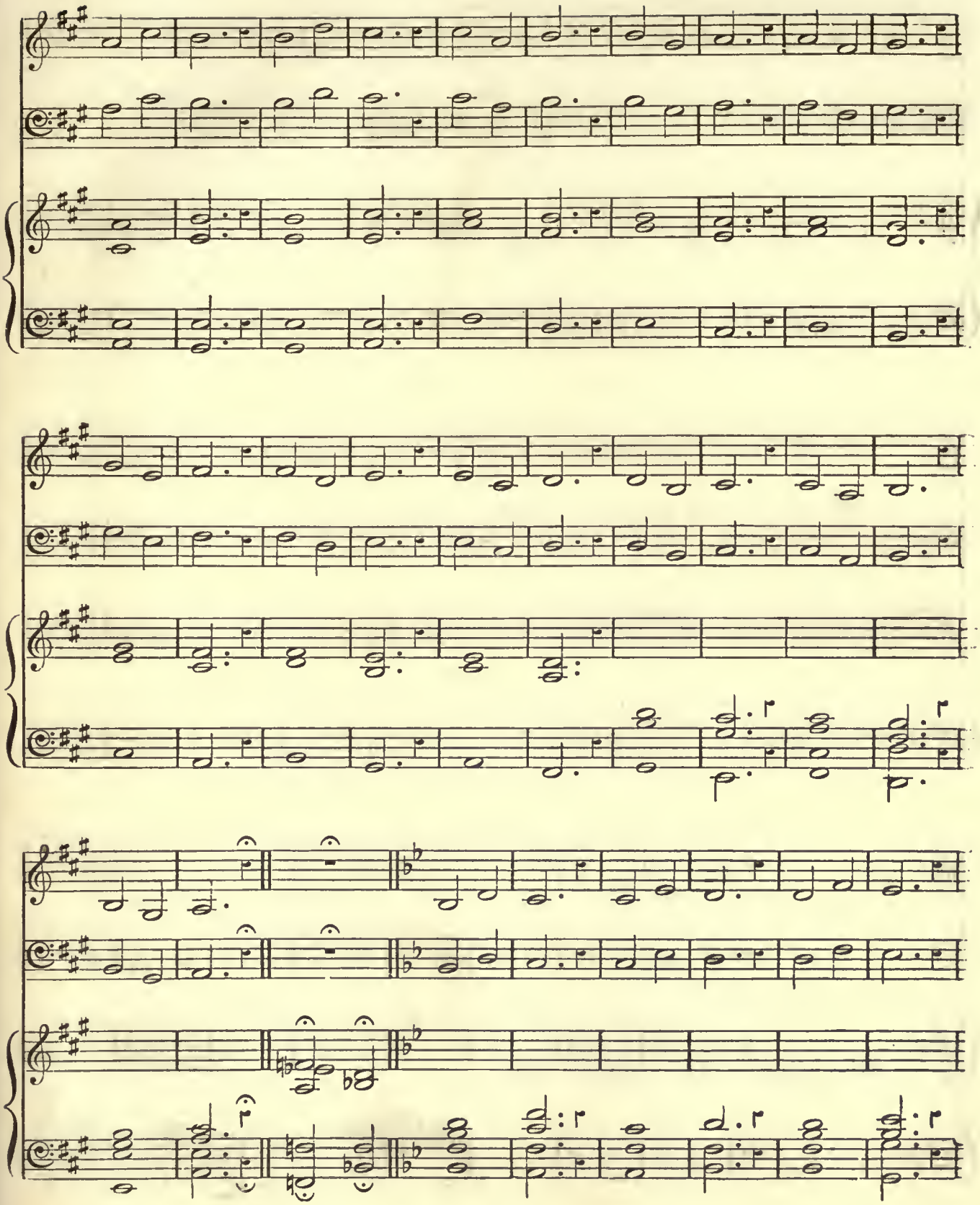


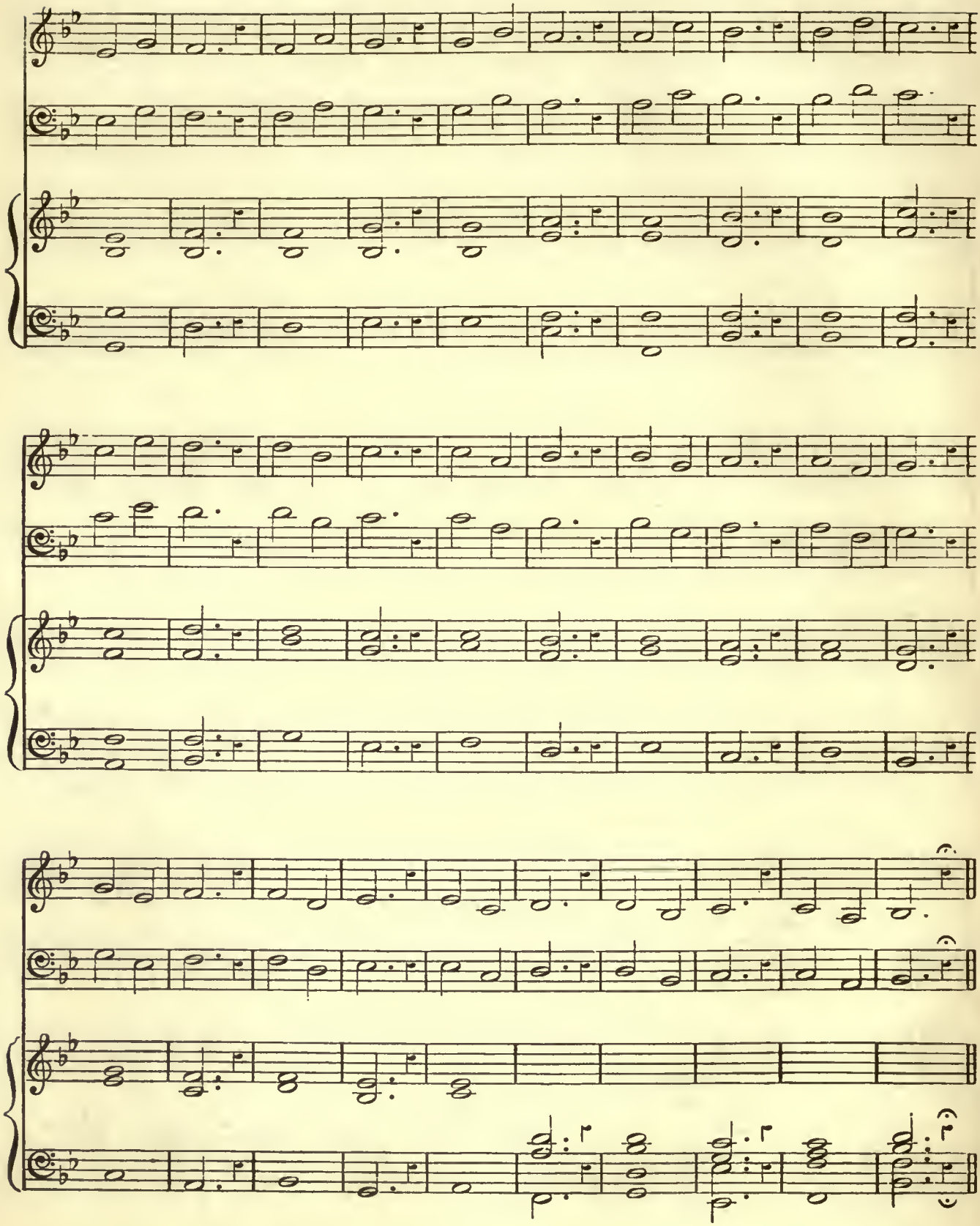
No. 3.—INTERVALS OF THIRDS.

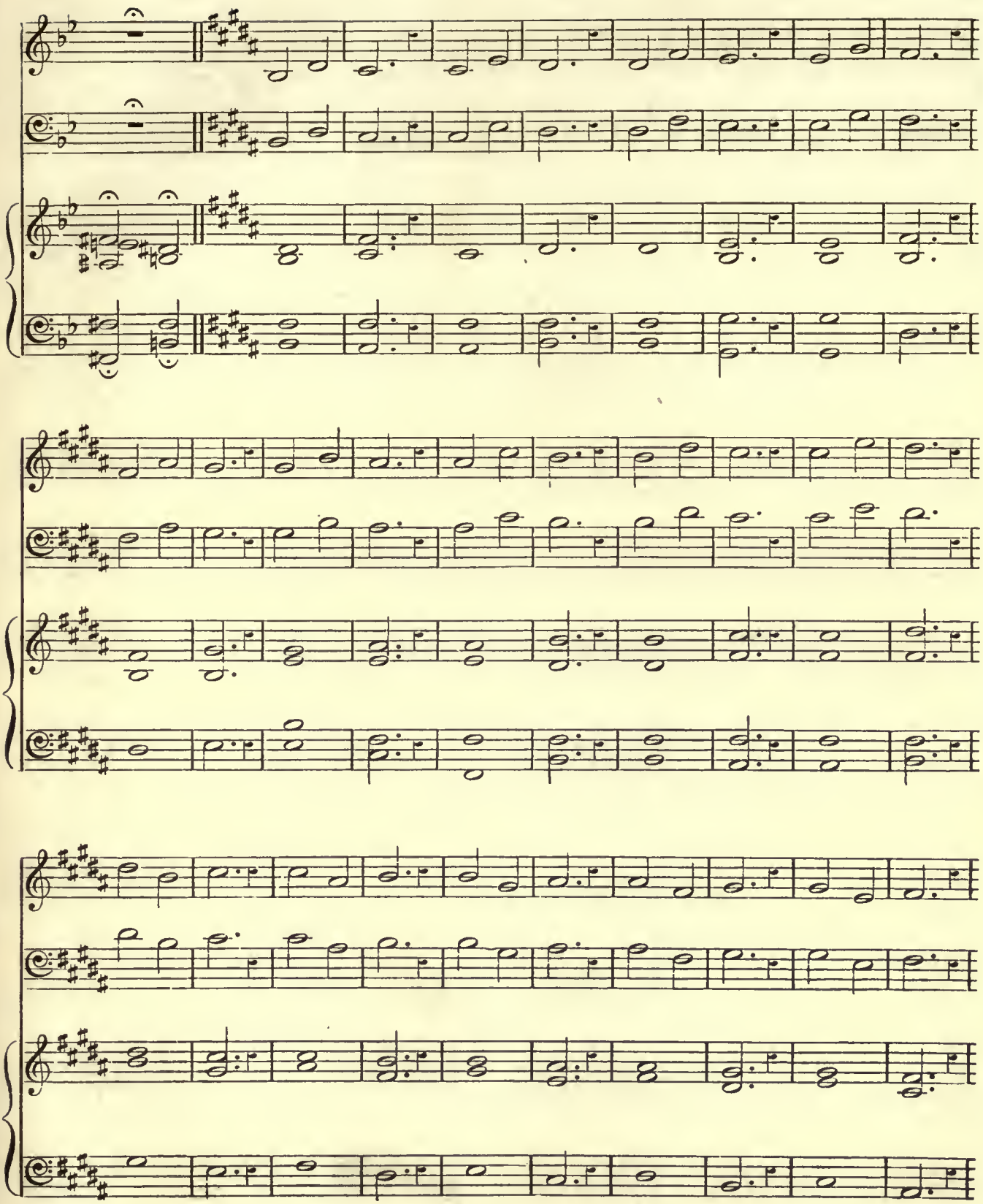


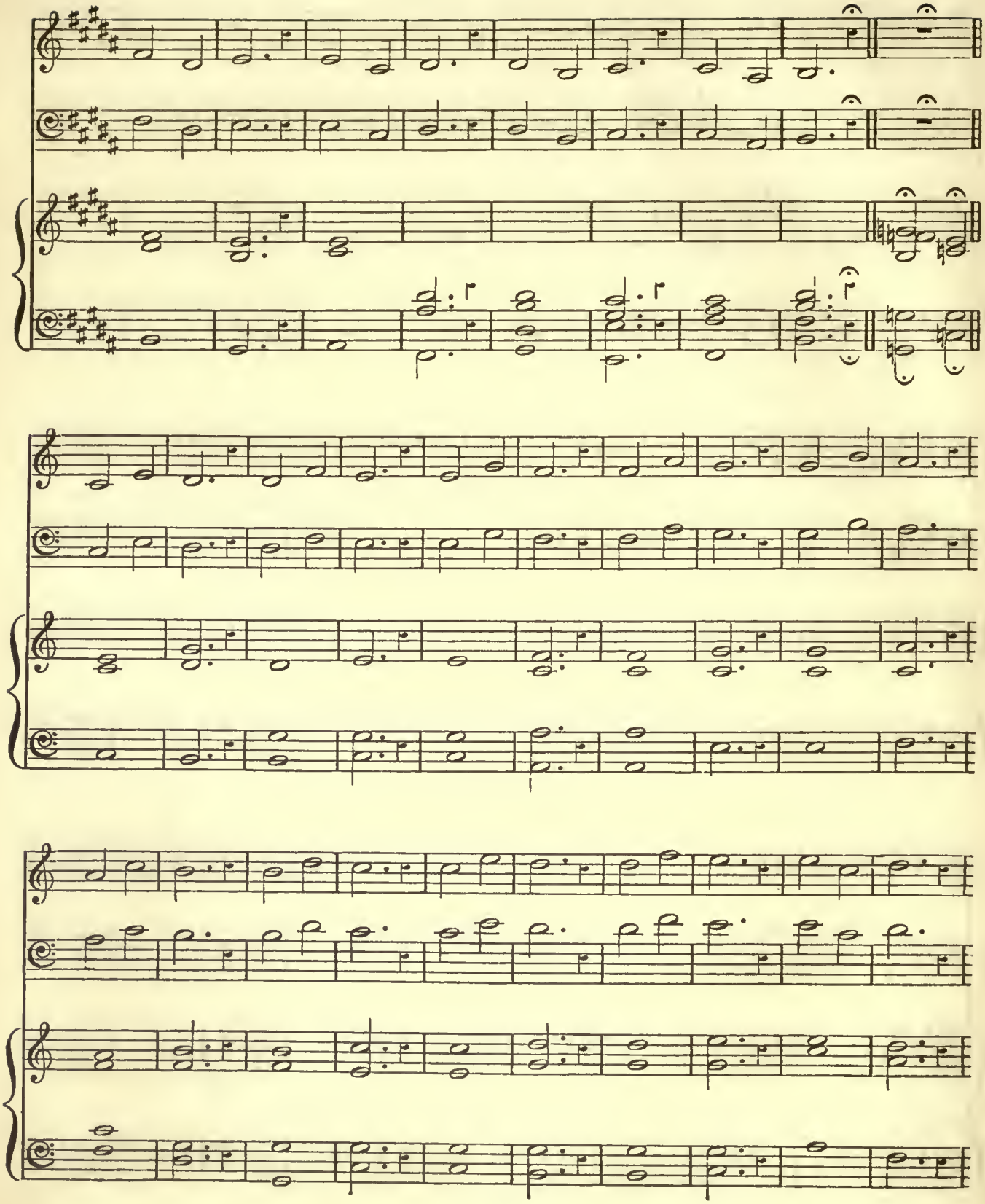


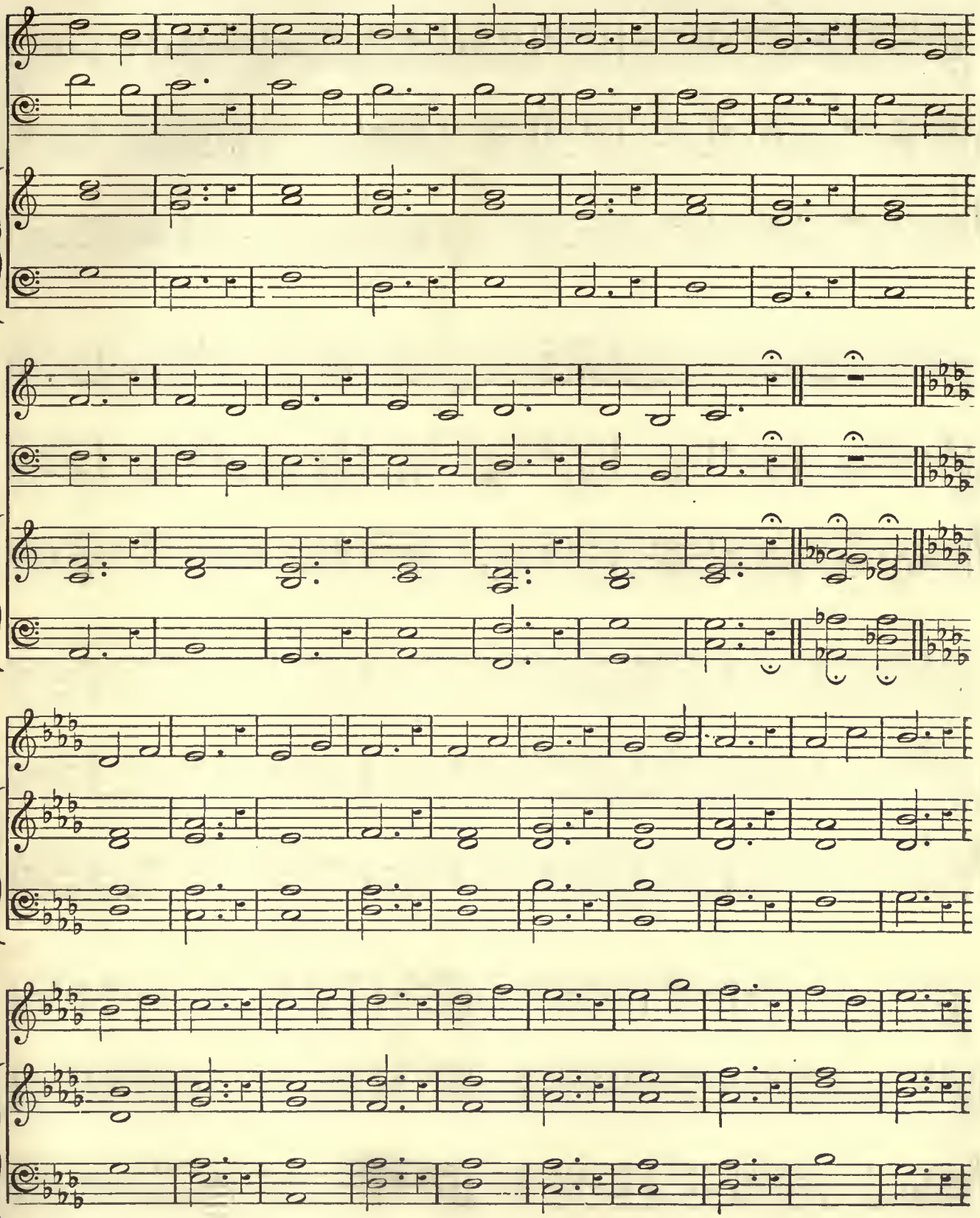


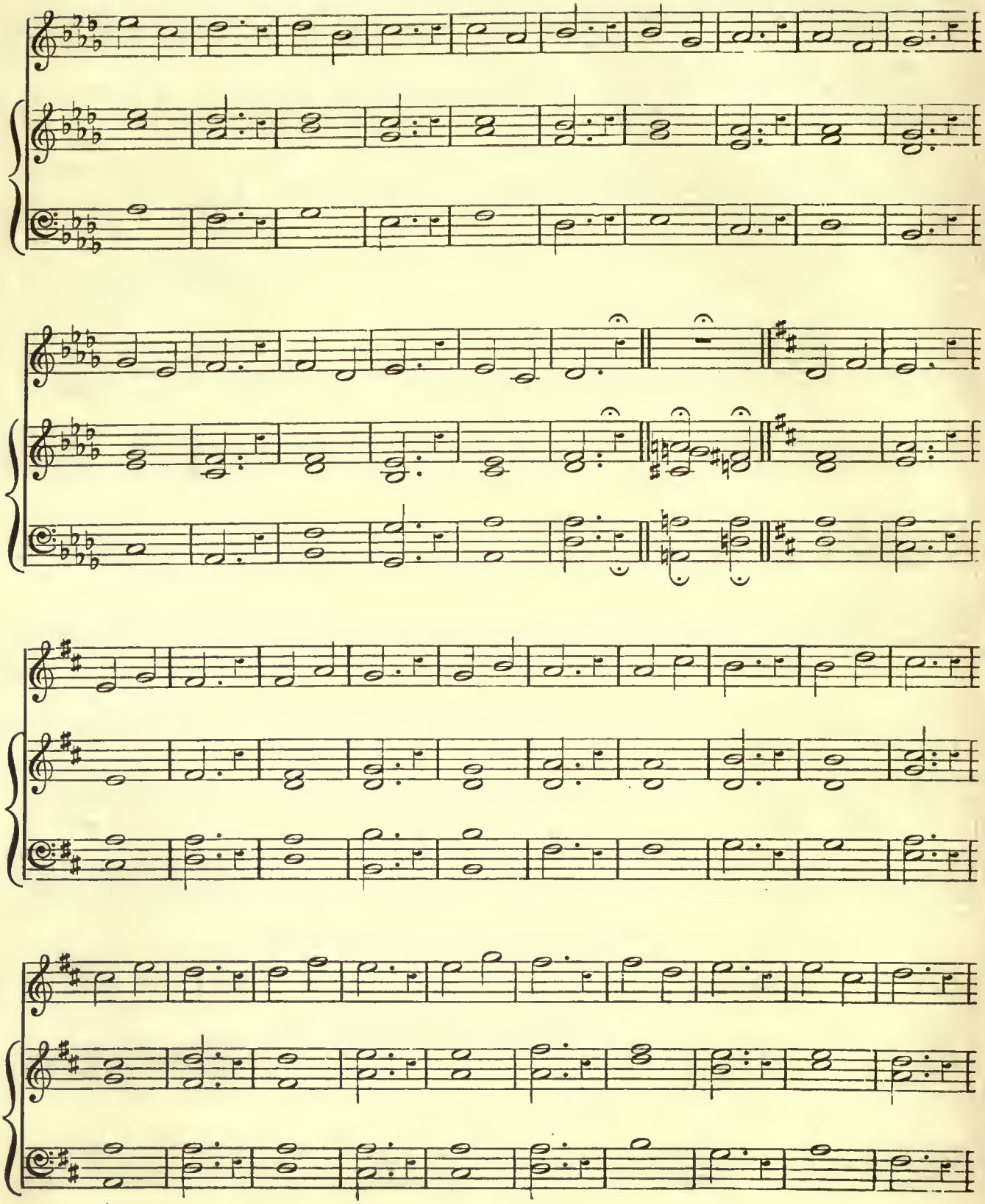


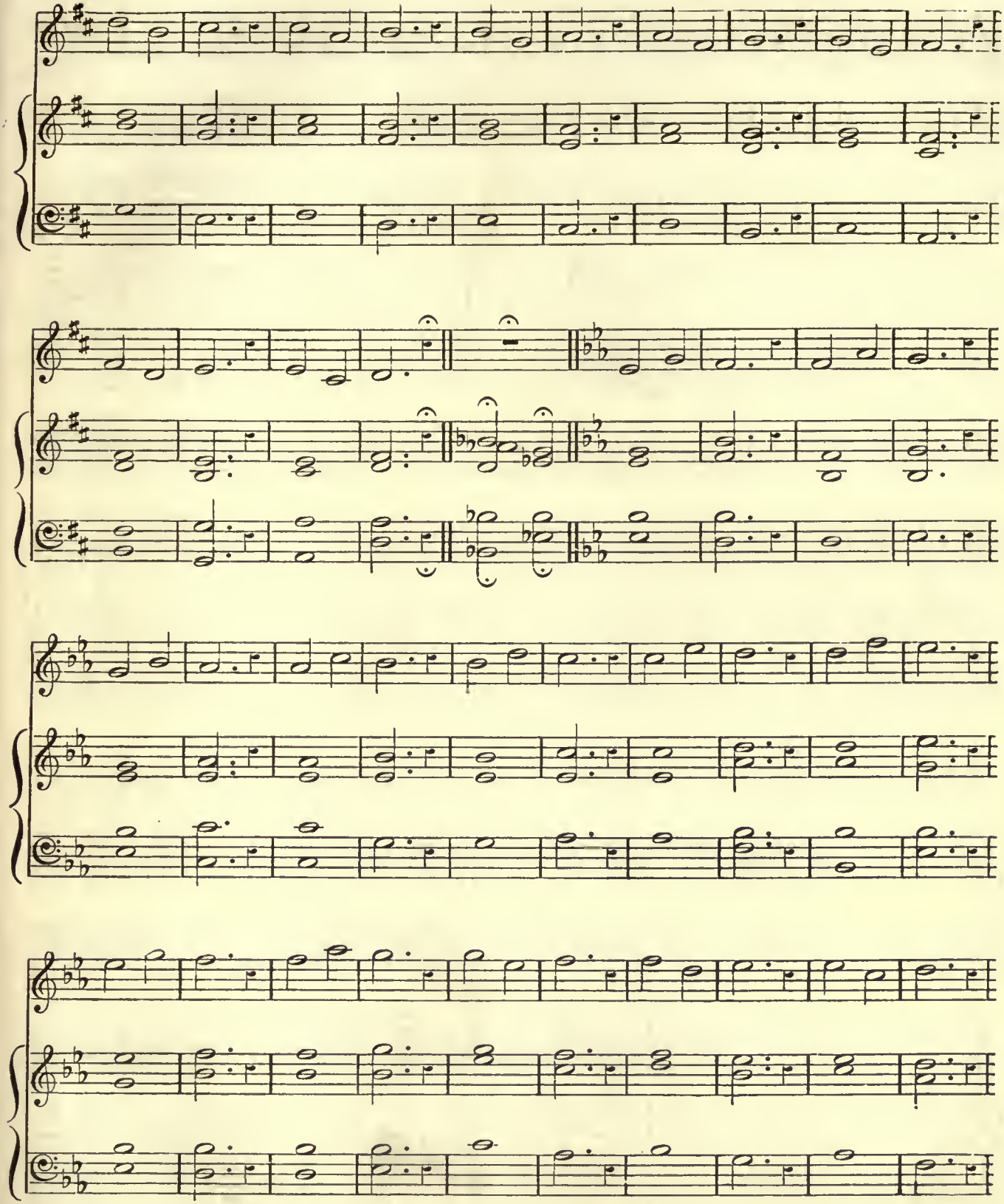


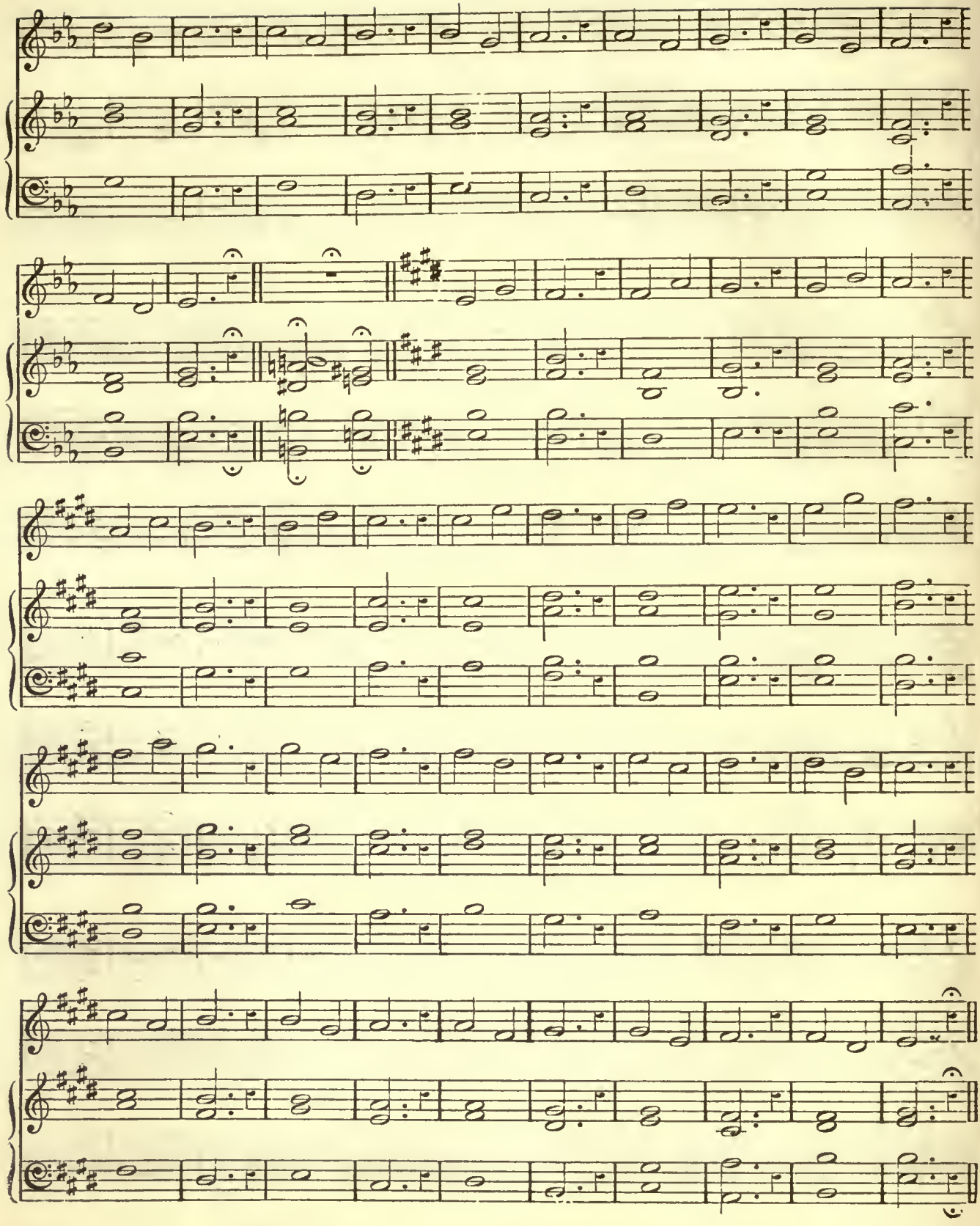






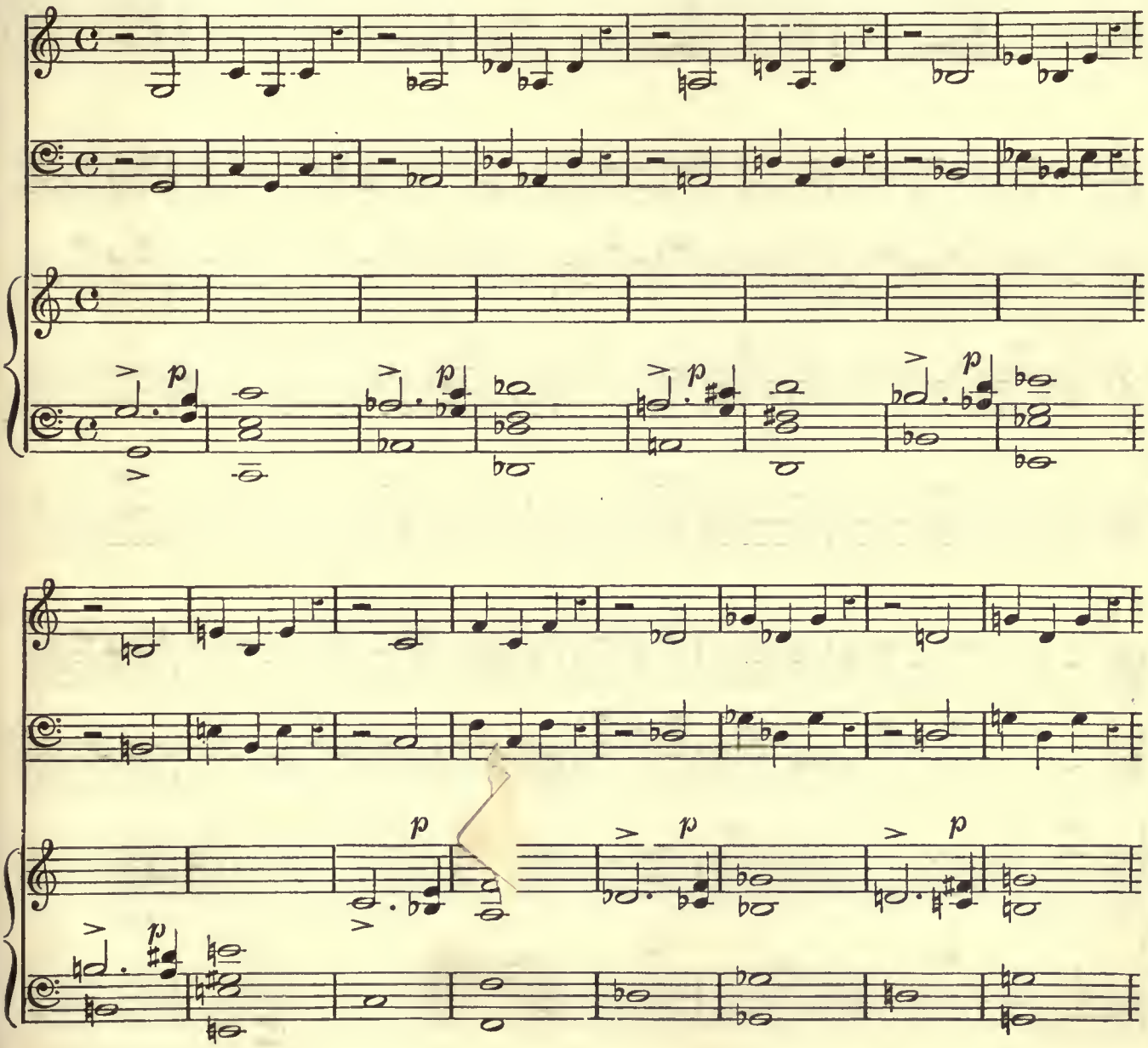


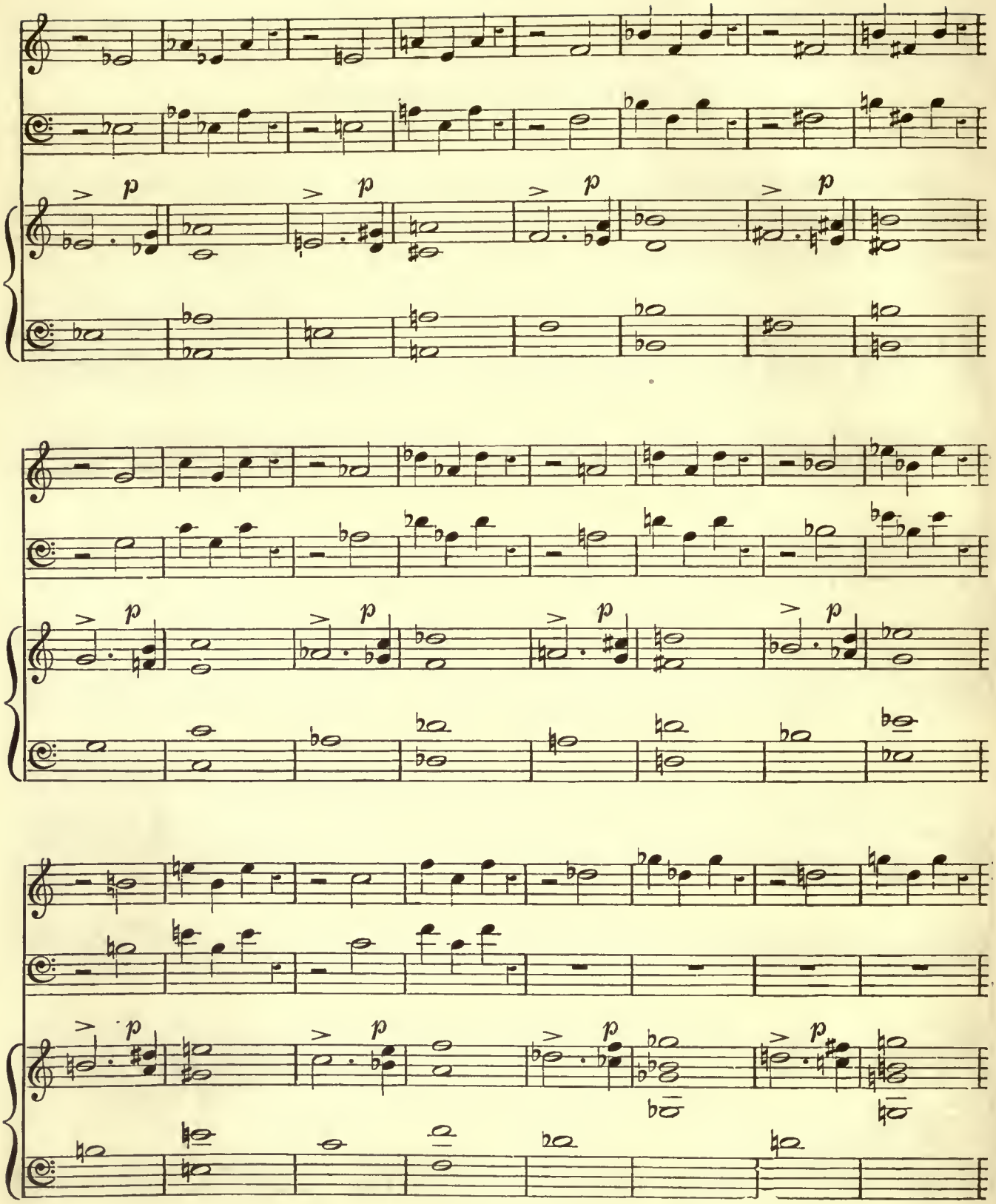


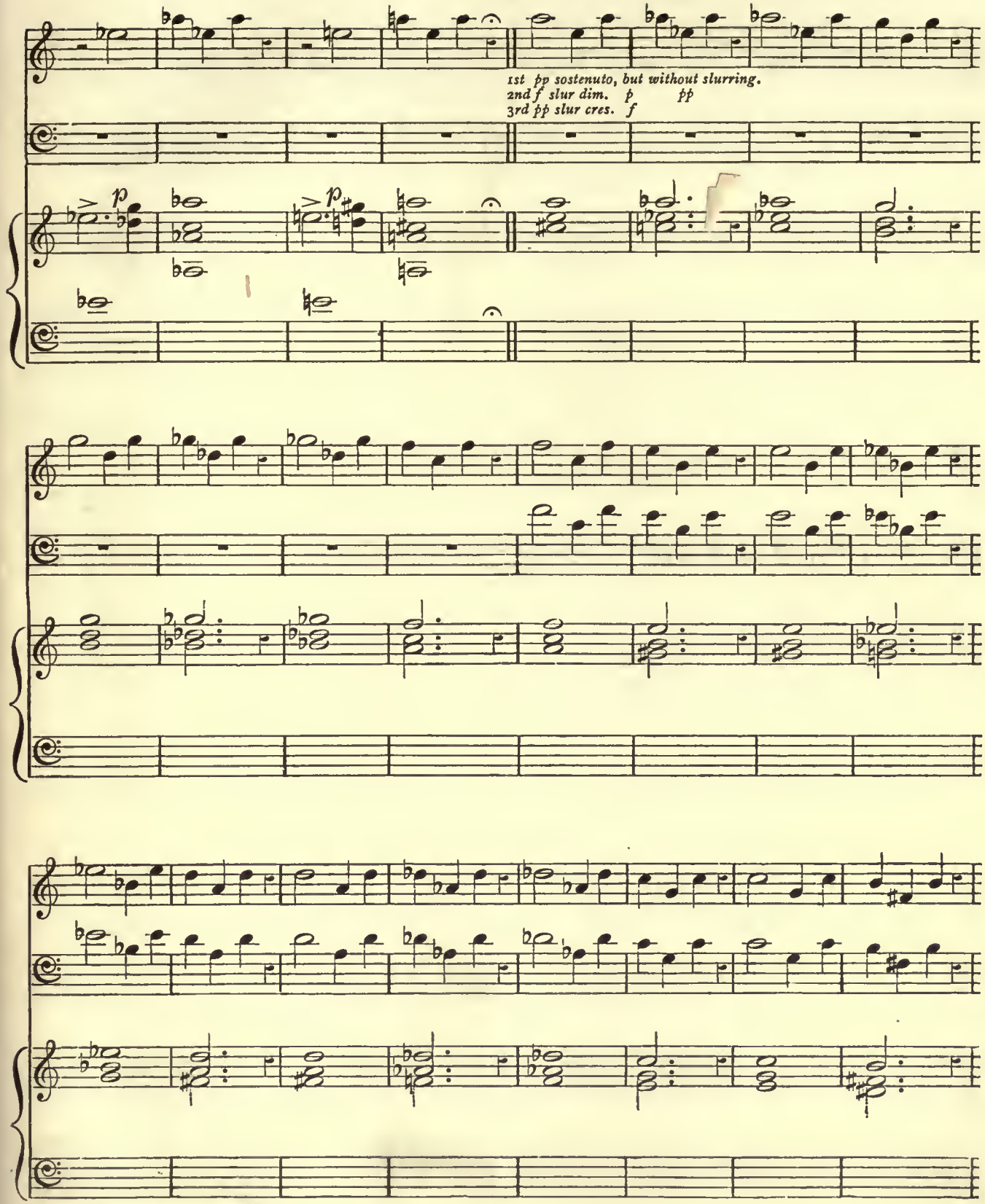


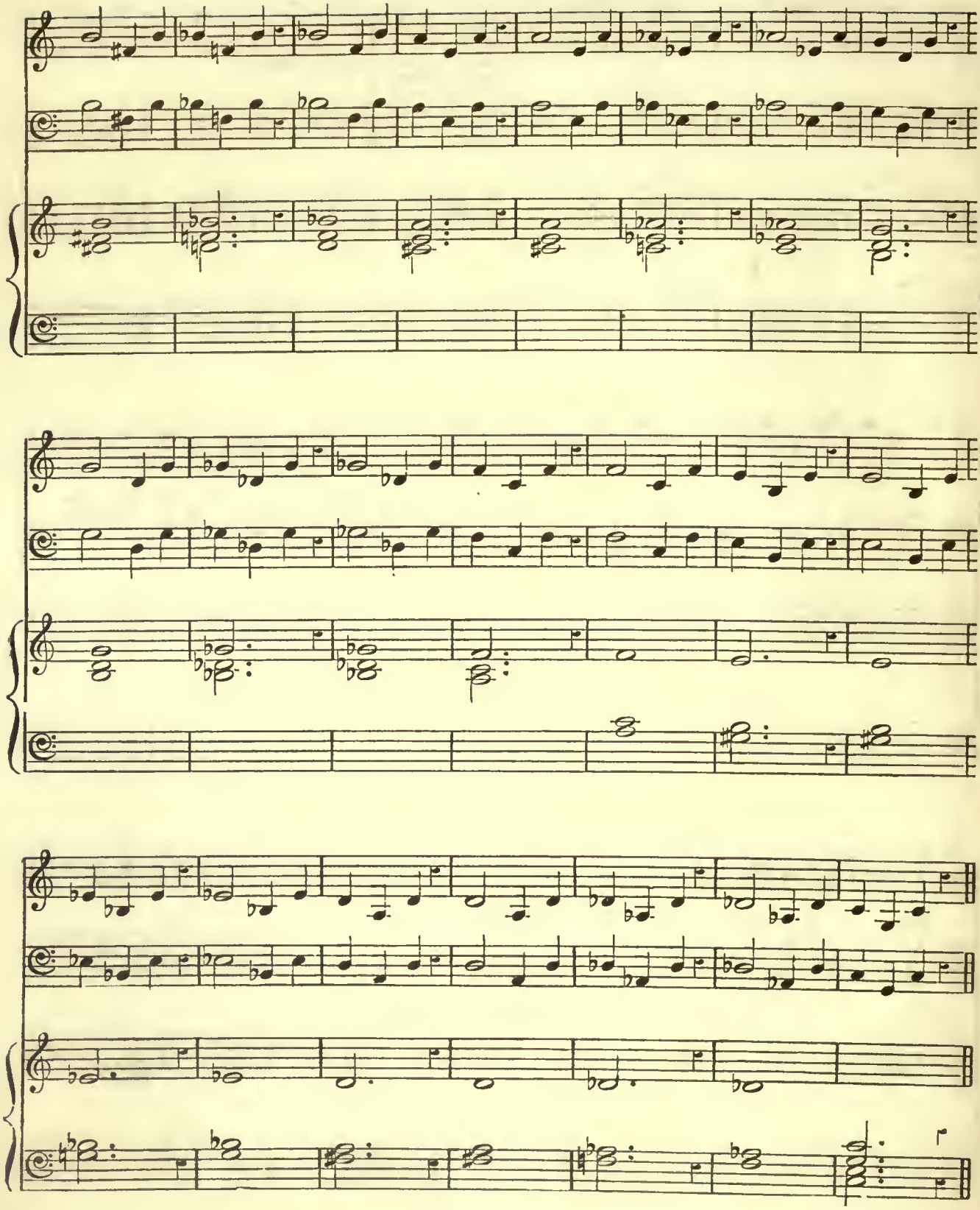
No. 4.—INTERVALS OF FOURTHS.

This exercise must be sung rather slowly—at first *softly* throughout and *without slurring*;—then commencing the minim *pp*, increasing the power on the fourth beat, and slurring *forte* up to the crotchet;—then commencing the minim with full voice, diminishing the power on the fourth beat, and slurring *pp* up to the crotchet.



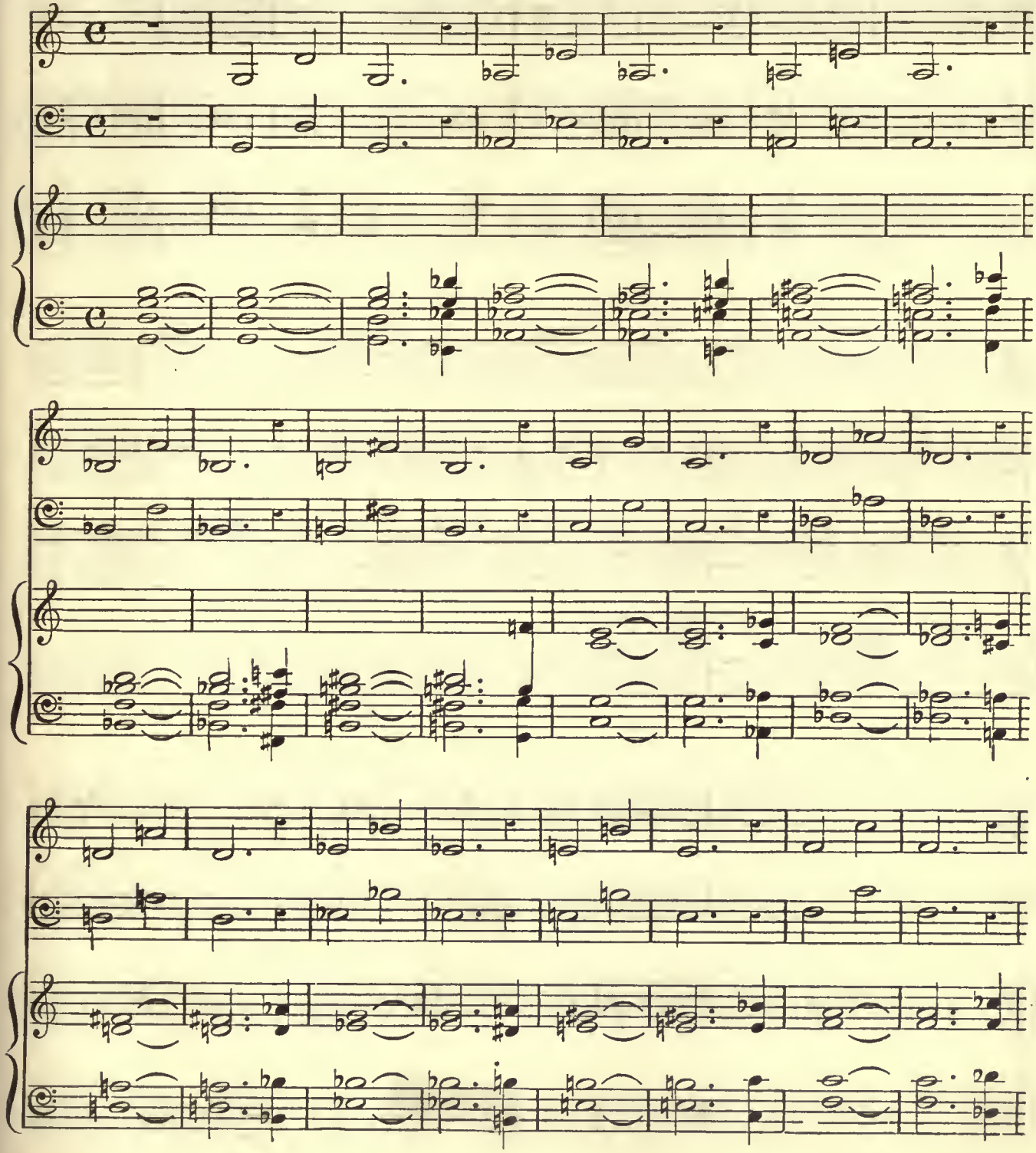


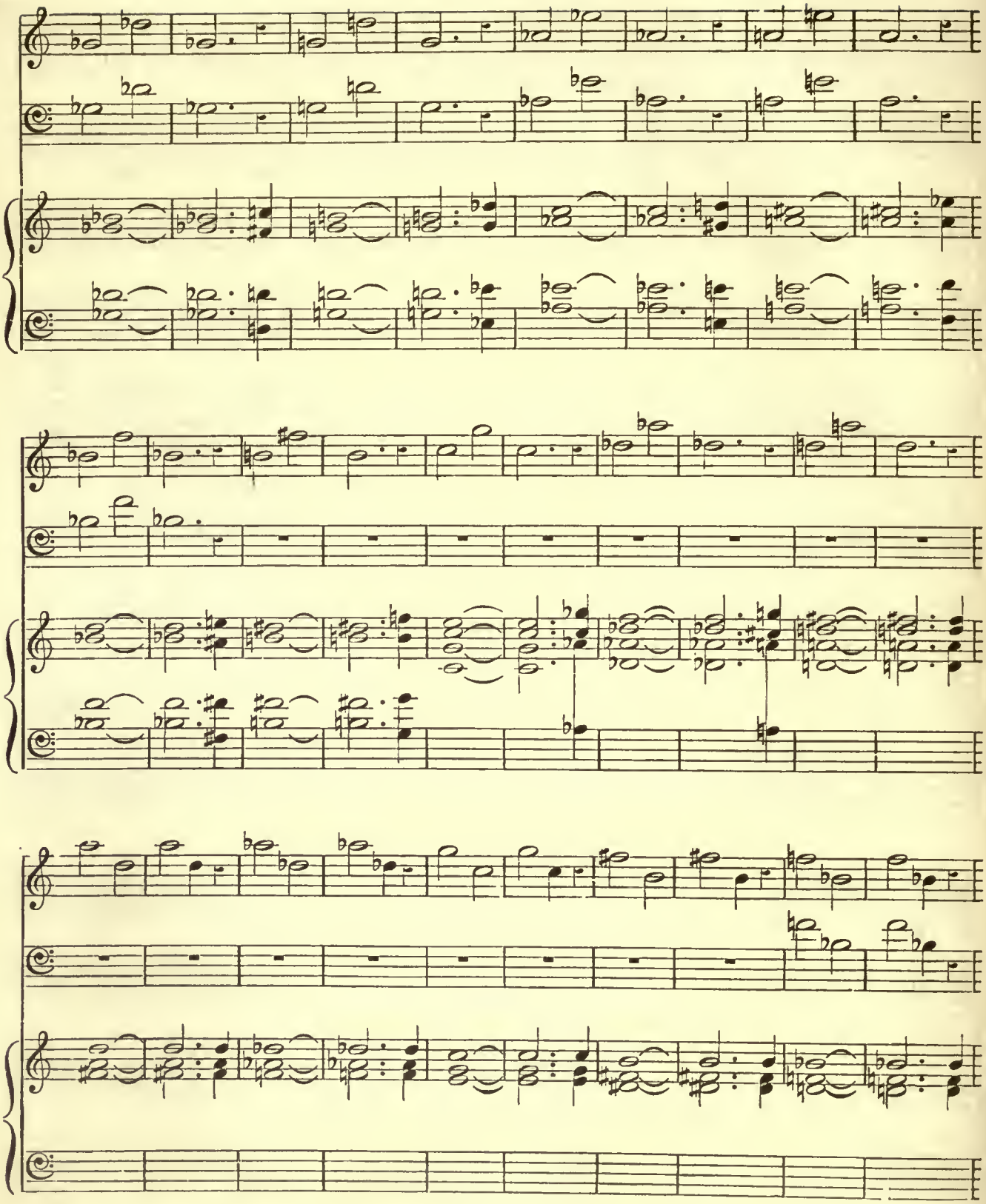

1st pp sostenuto, but without slurring.
2nd f slur dim. p pp
3rd pp slur cres. f
p
p

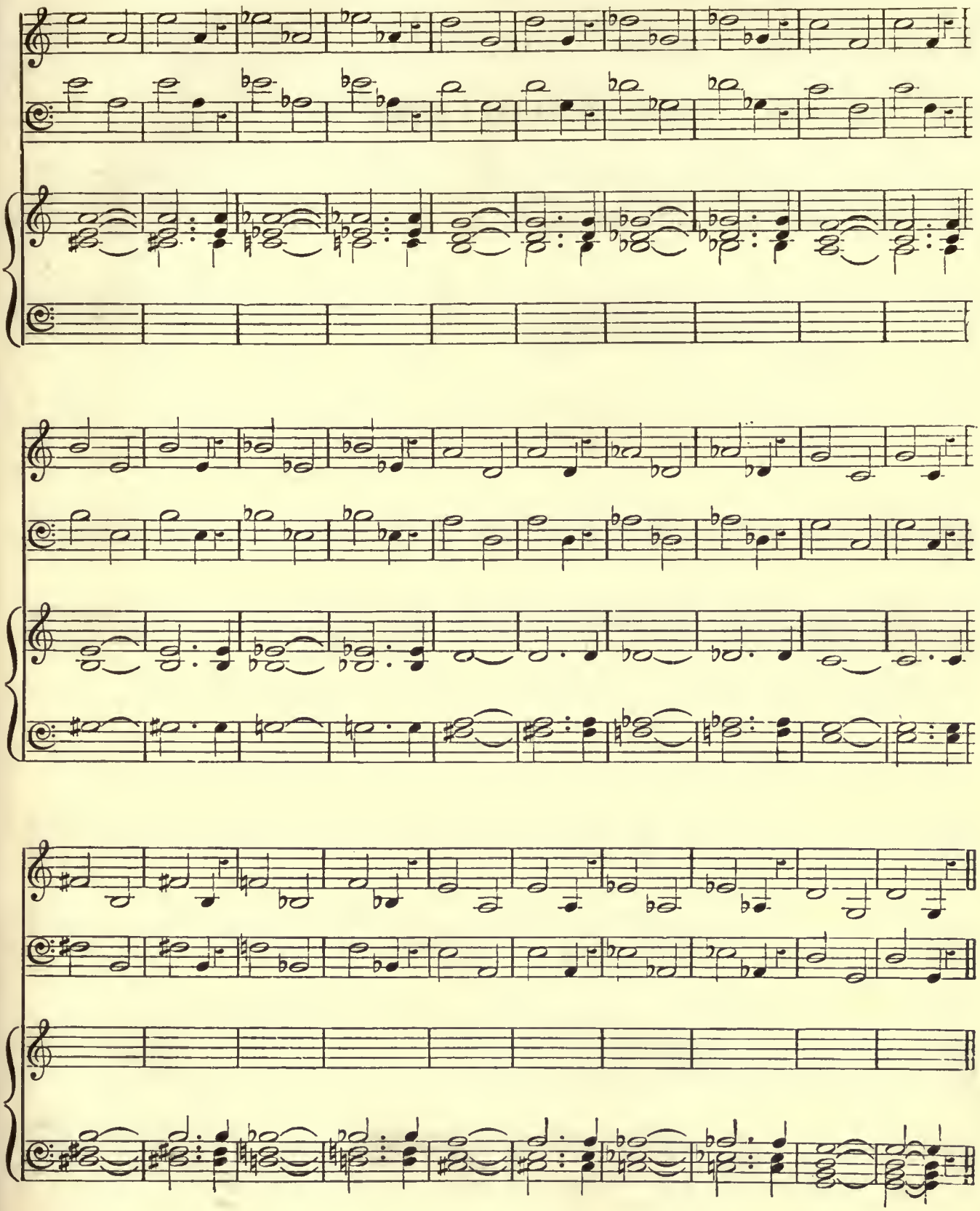


No. 5.—INTERVALS OF FIFTHS.

Commence taking breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "*nuances*" as in the preceding Exercise.

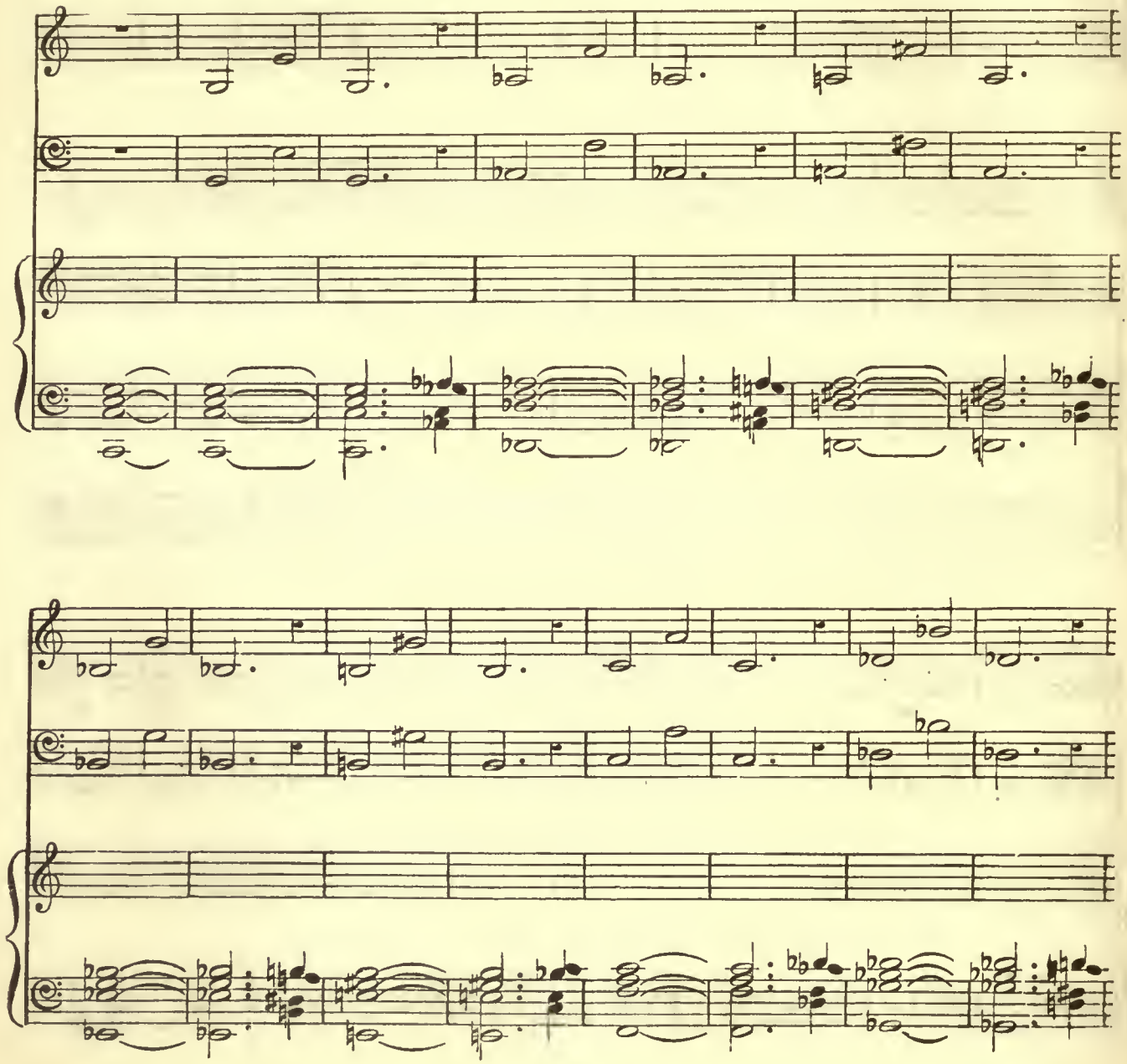


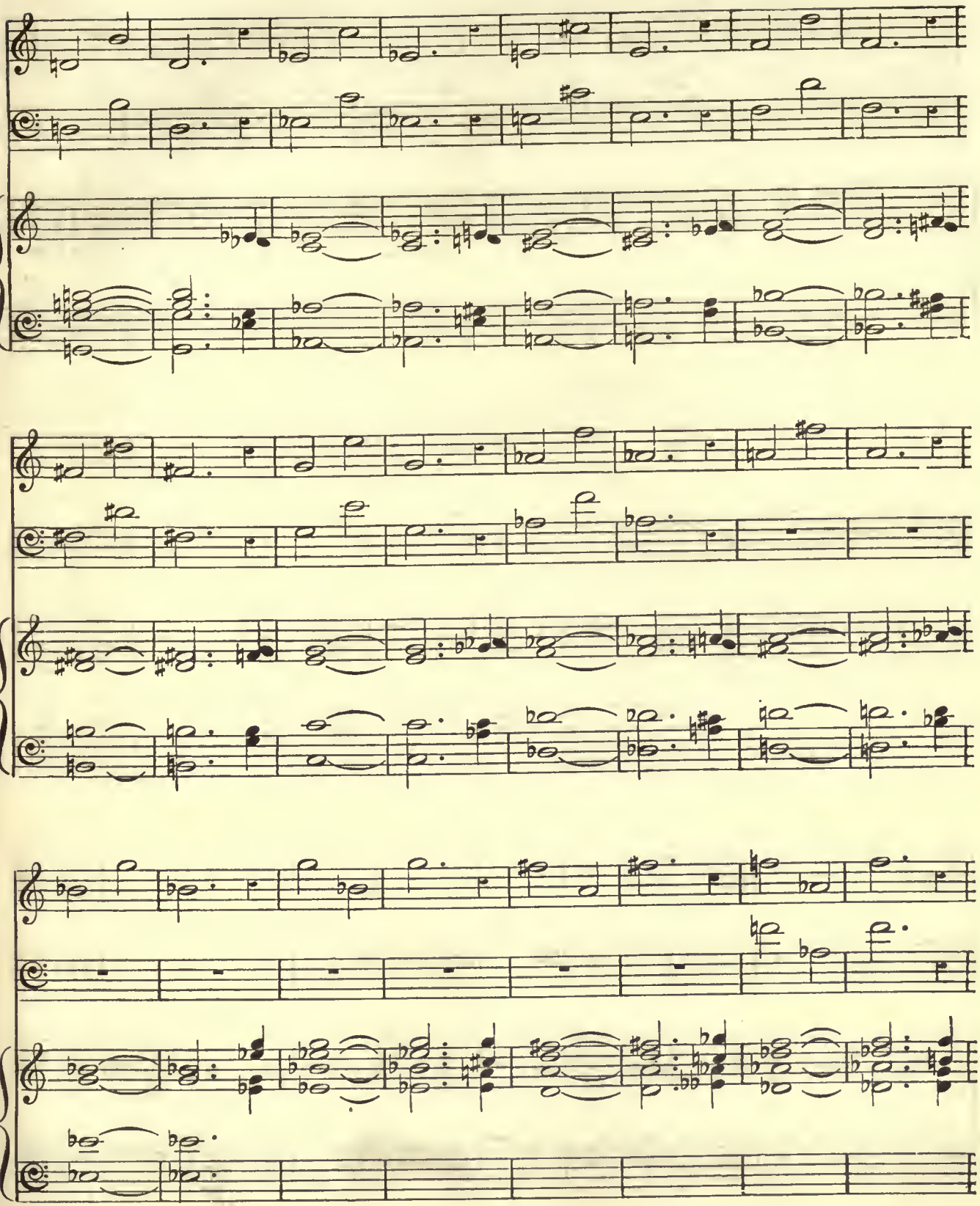


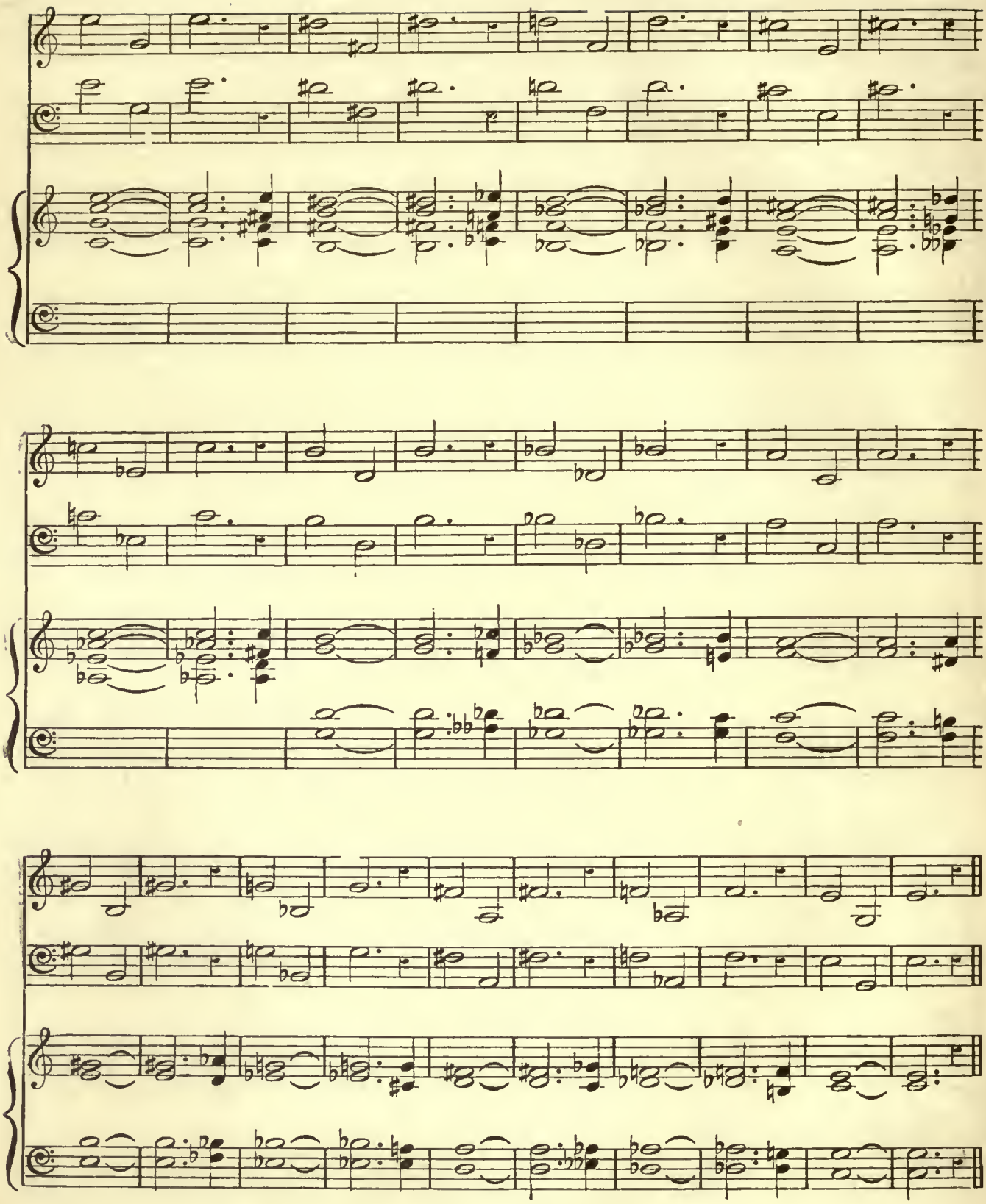


No. 6.—INTERVALS OF SIXTHS.

Commence to take breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "*nuances*" as in the preceding Exercise.

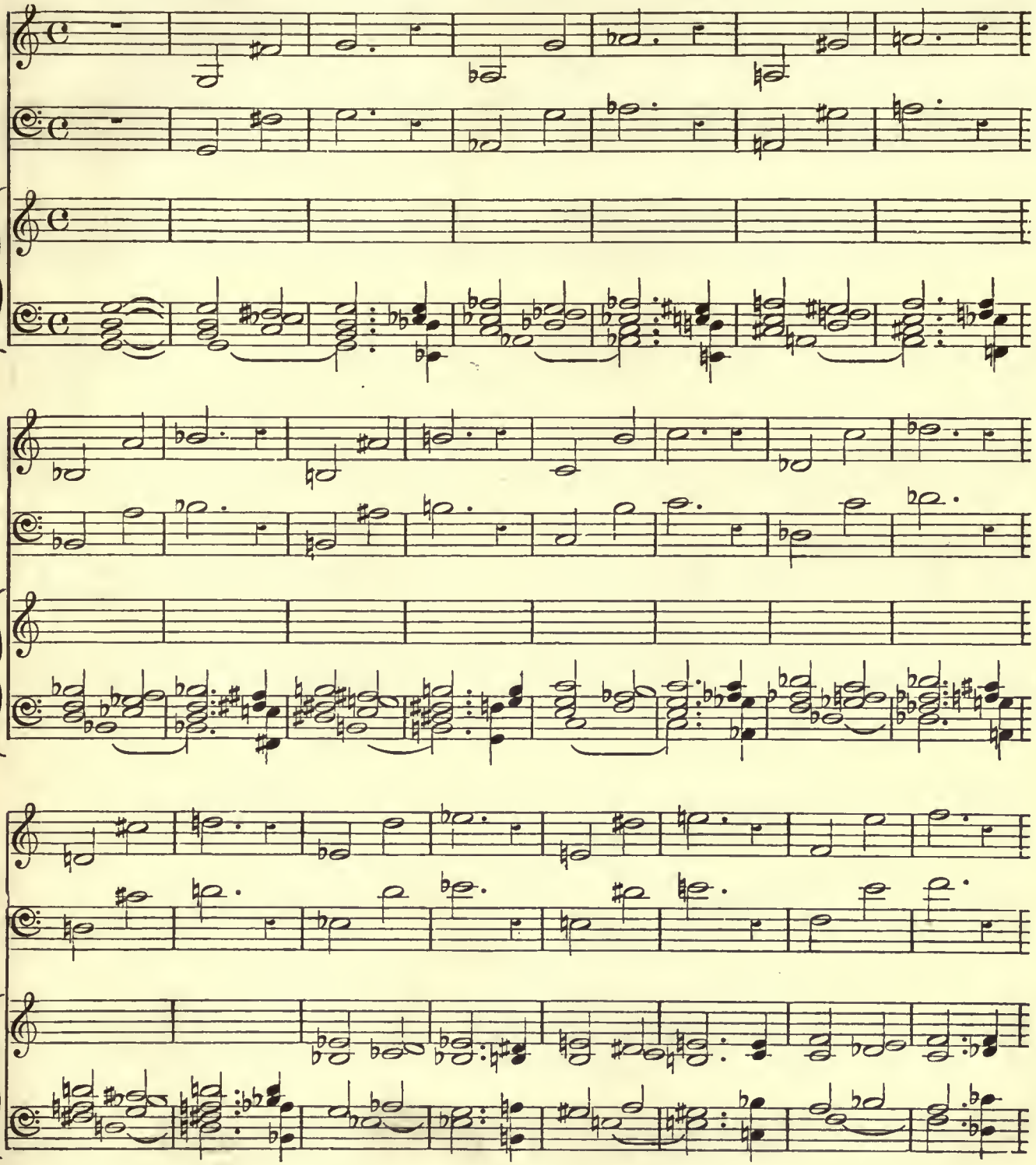


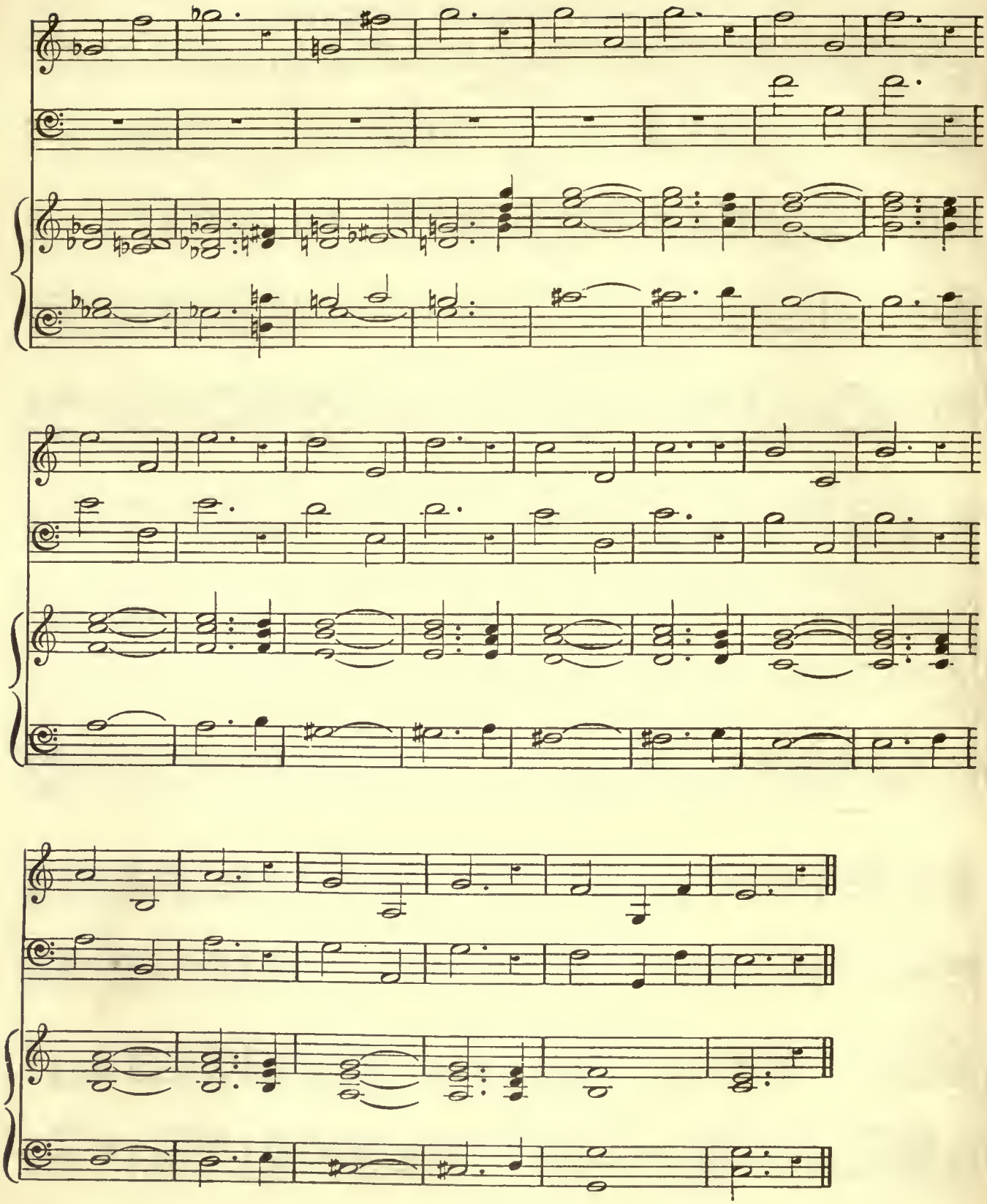




No. 7.—INTERVALS OF SEVENTHS.

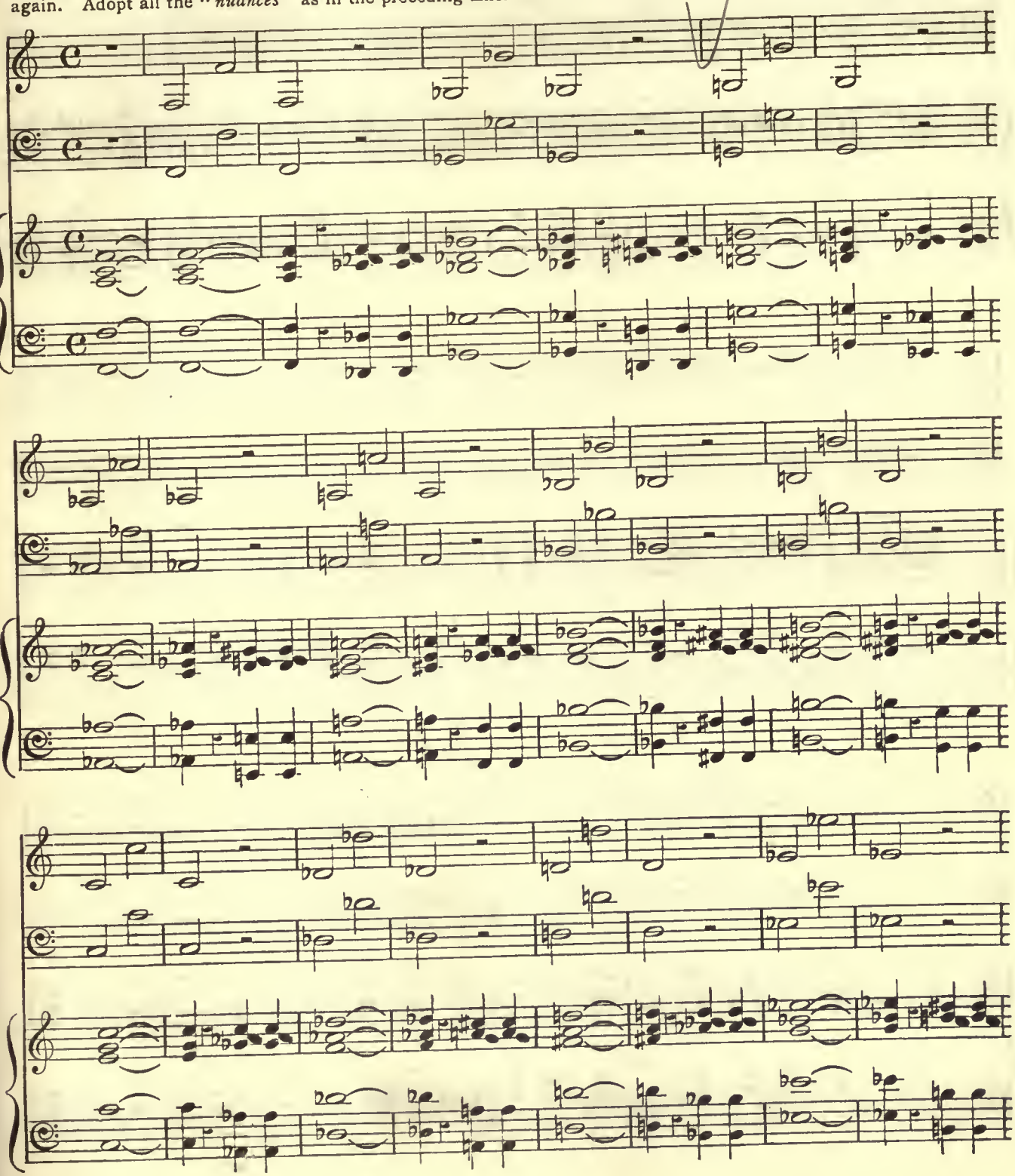
Commence to take breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the crotchet rest may be sufficient to fill the lungs again. Adopt all the "*nuances*" as in the preceding Exercise.

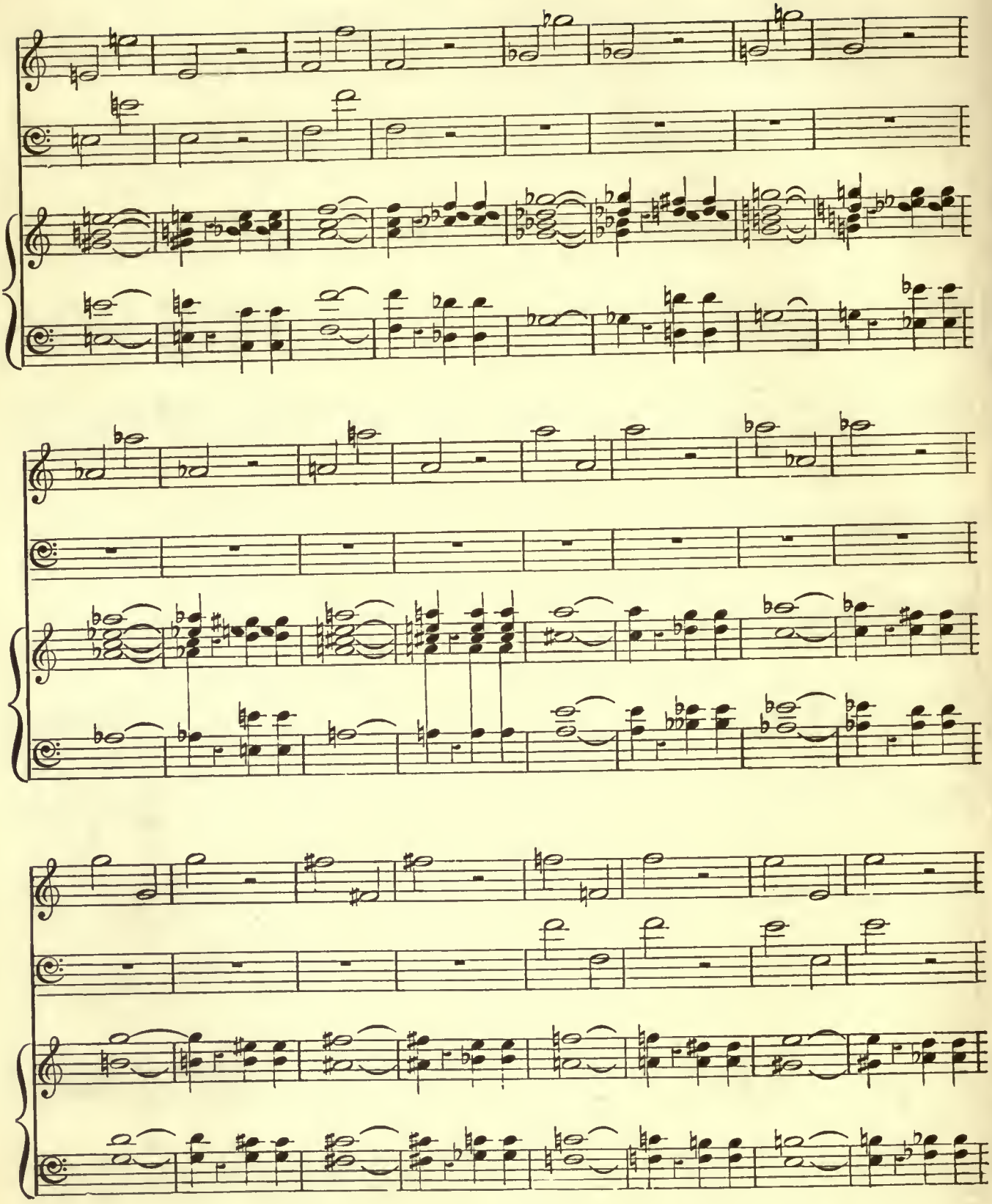


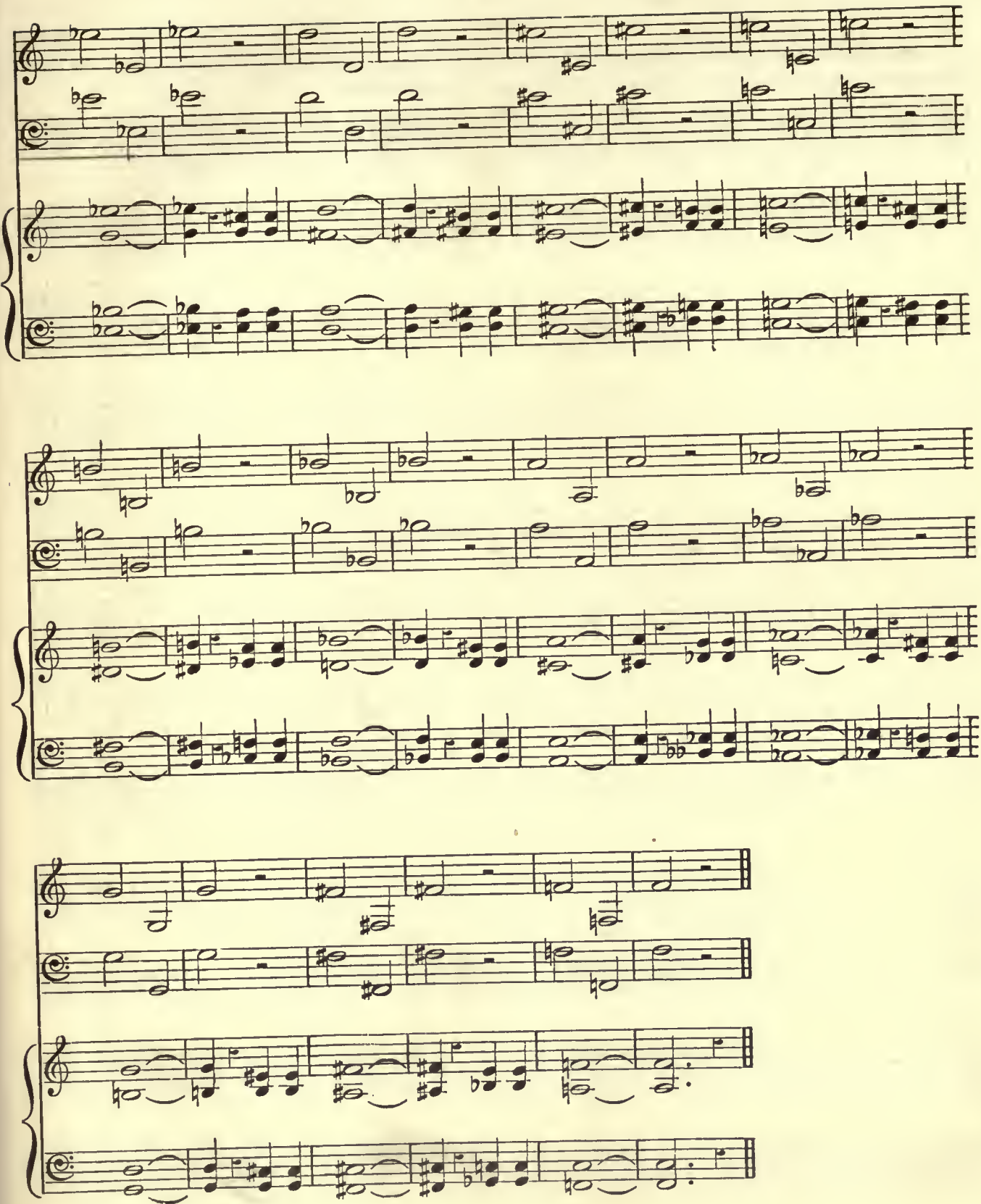


No. 8.—INTERVALS OF OCTAVES.

Commence taking breath *slowly* and *noiselessly* on the third beat of the first bar. Mentally aim at the pitch of the first note before singing it. Economize the breath so that the minim rest may be sufficient to fill the lungs again. Adopt all the "*nuances*" as in the preceding Exercise.

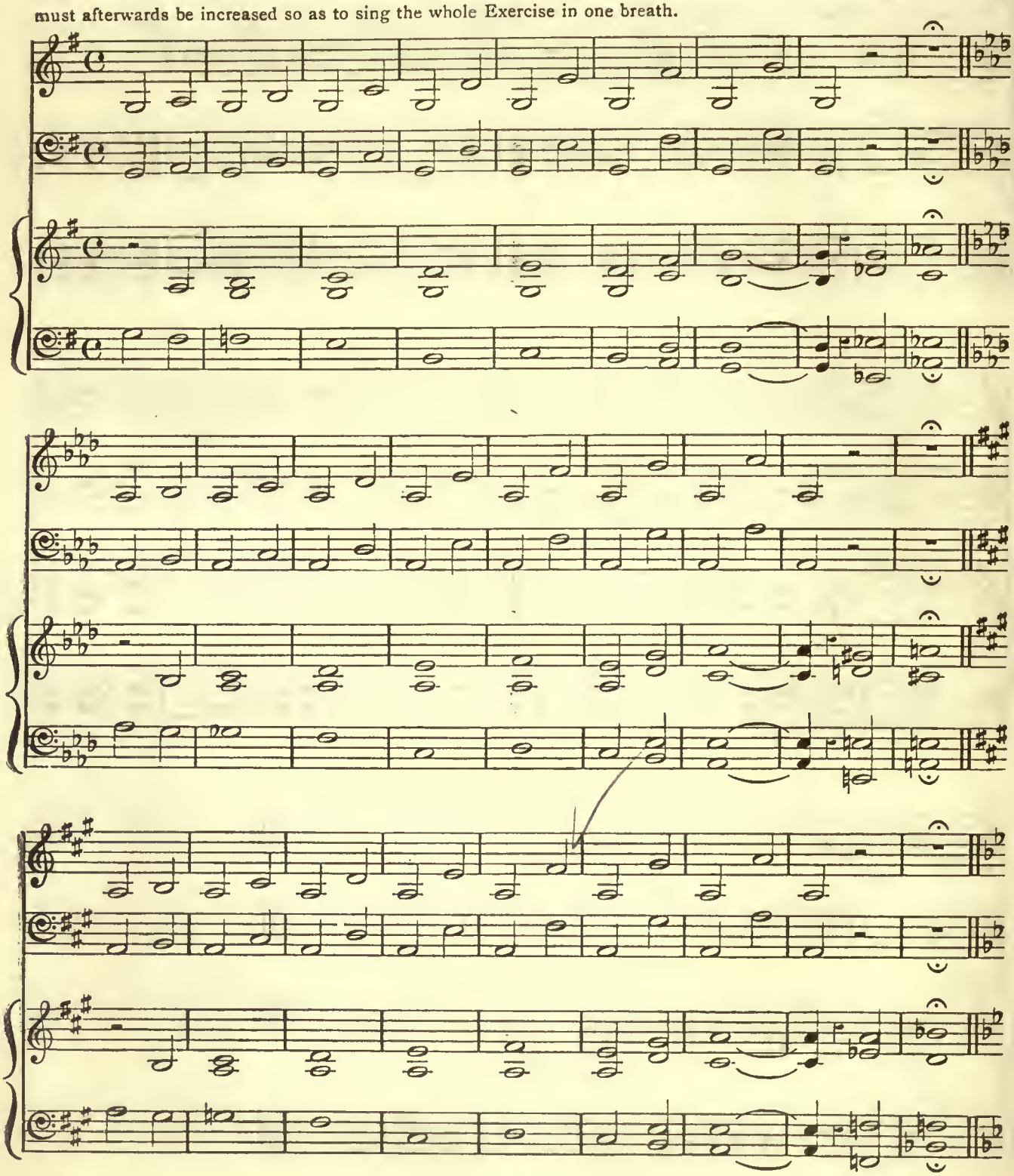


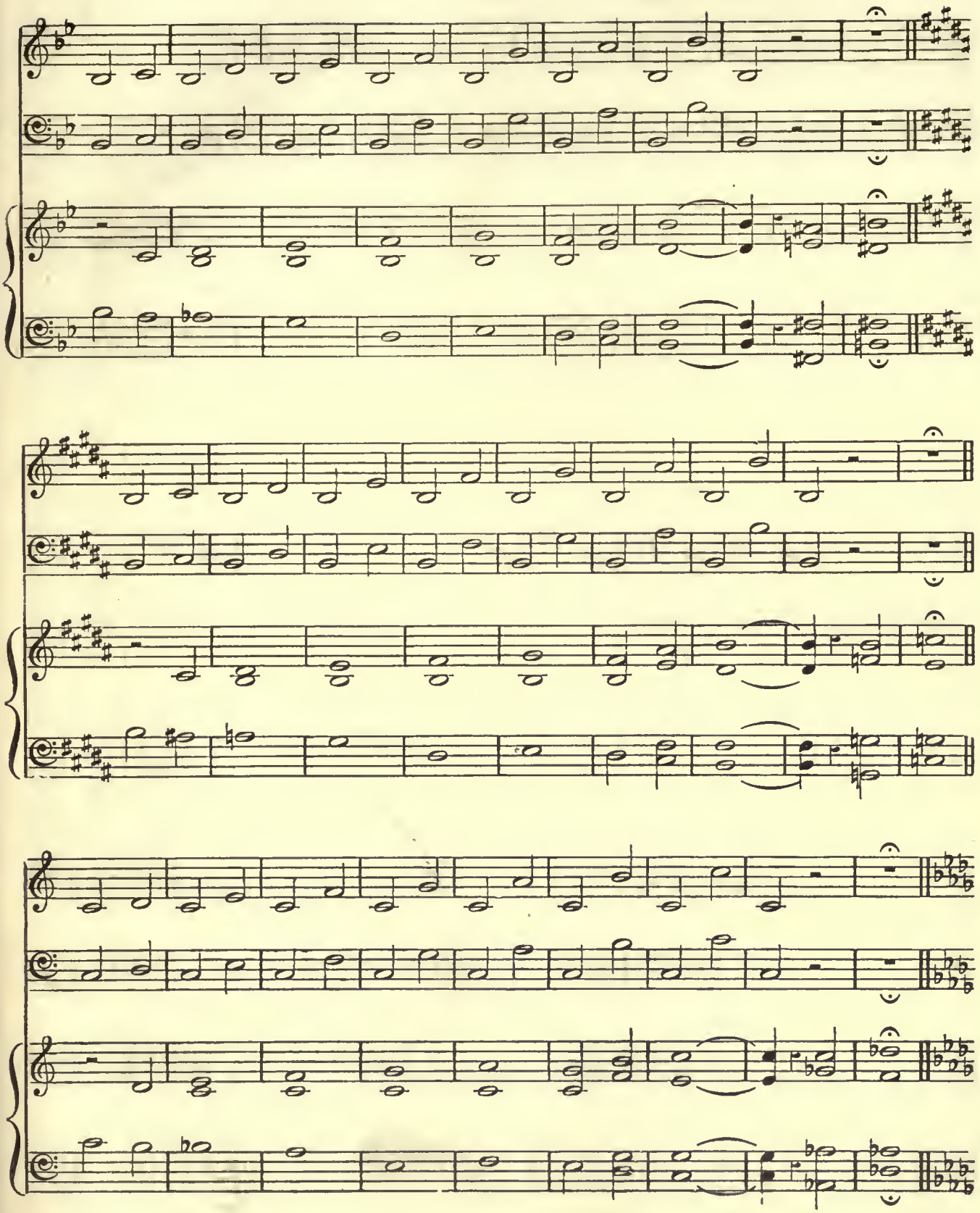


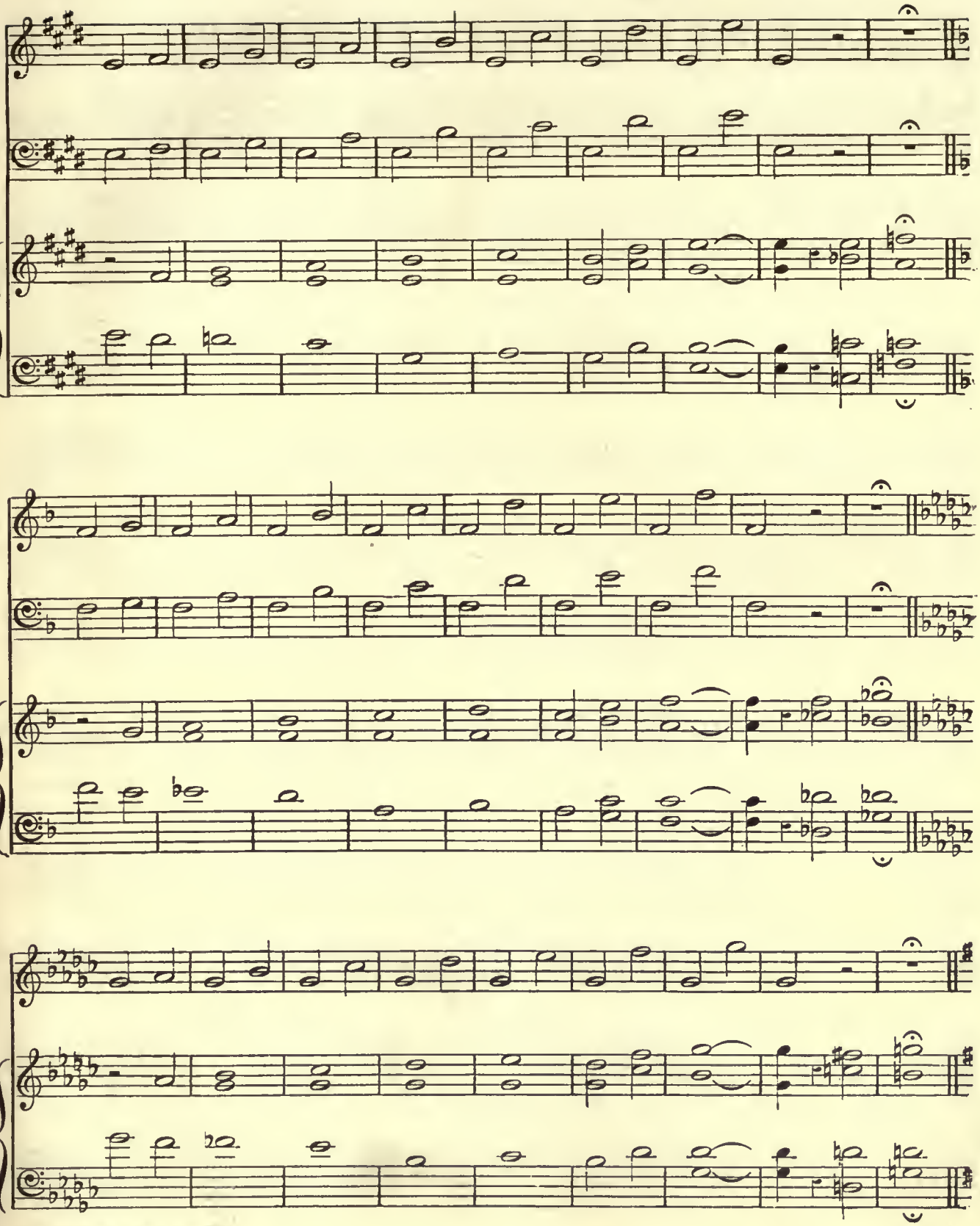


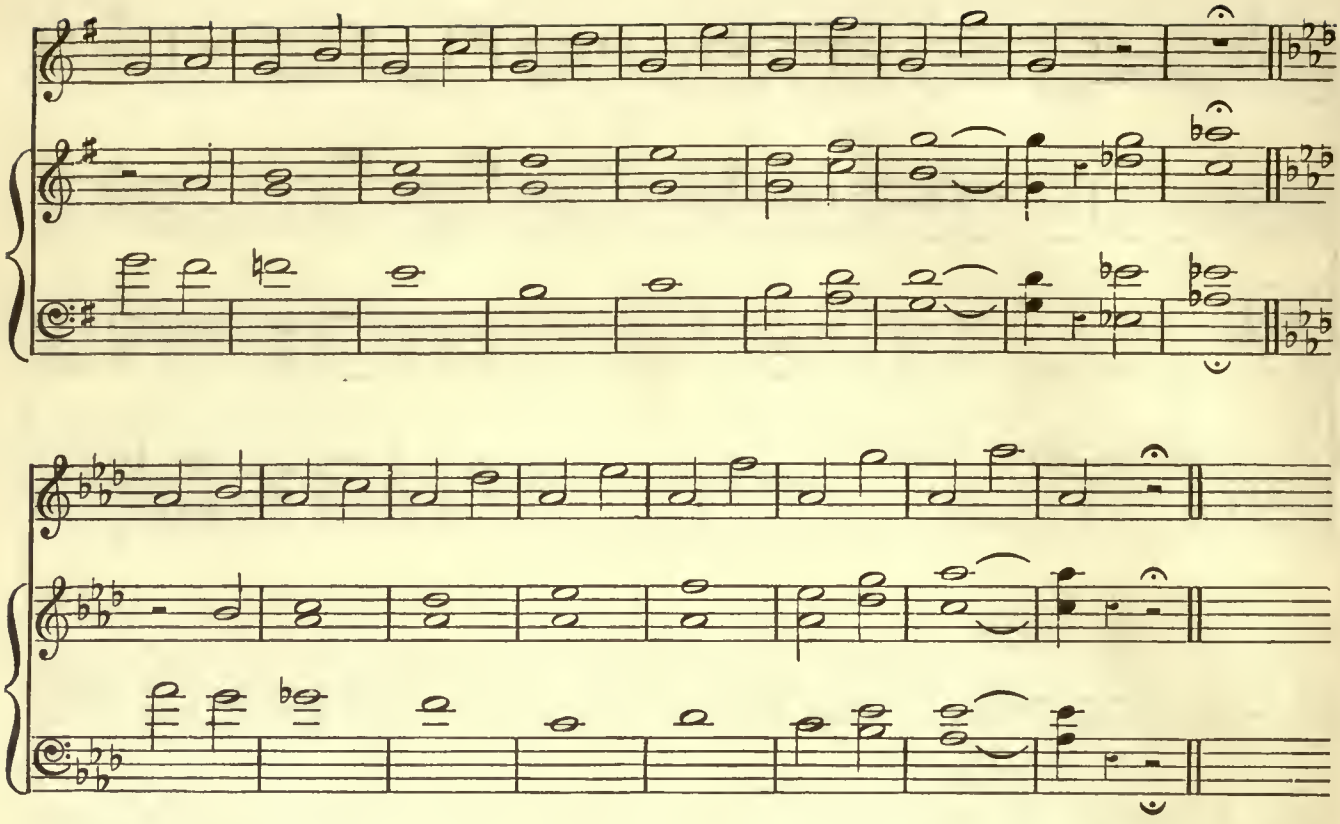
No. 9.

This Exercise must be sung slowly and softly at first, taking breath at the end of the fourth bar. The speed must afterwards be increased so as to sing the whole Exercise in one breath.



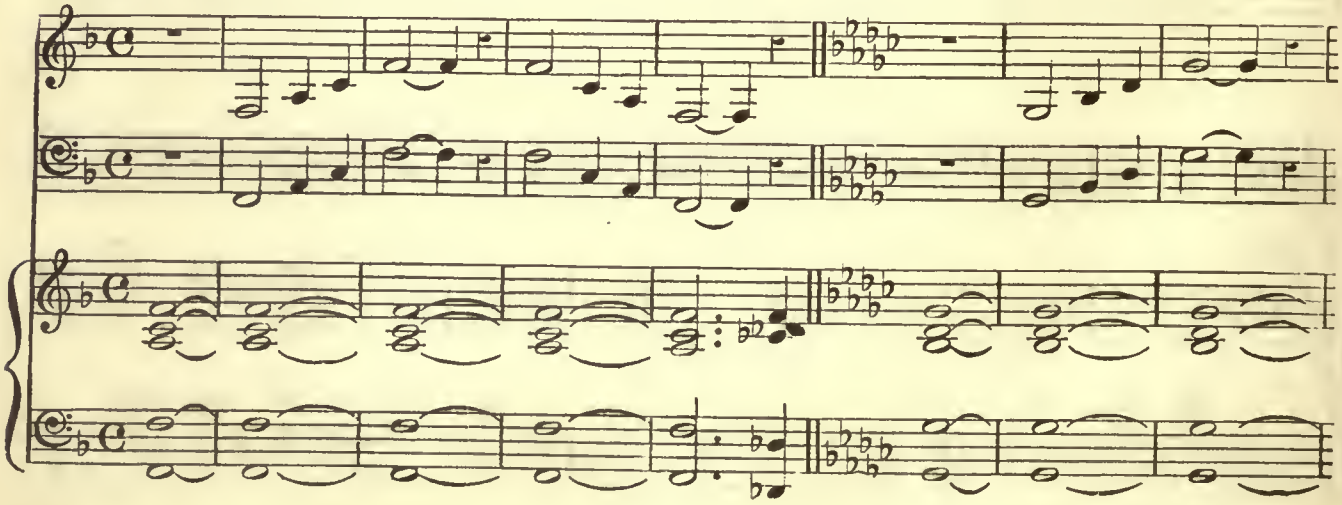


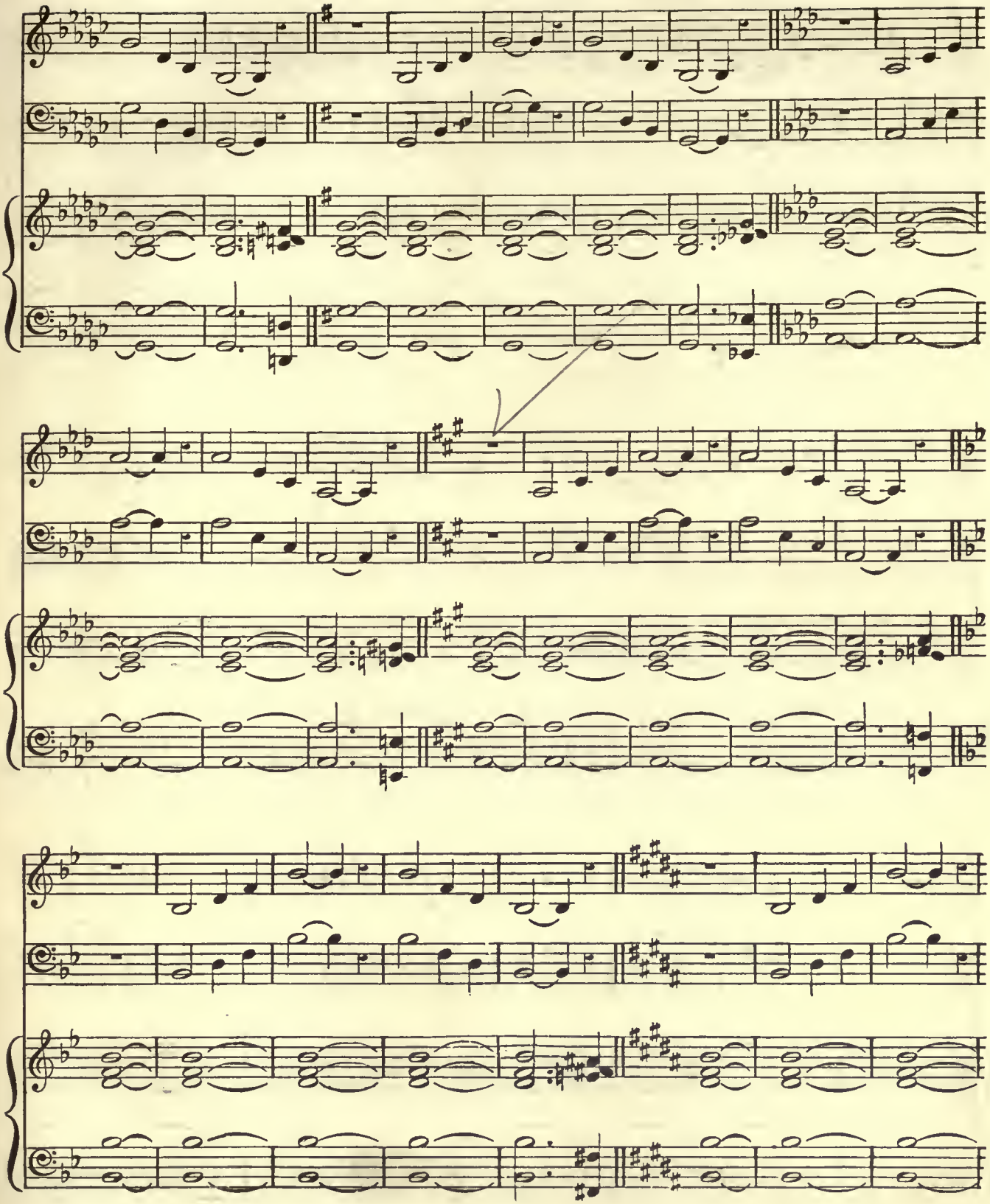


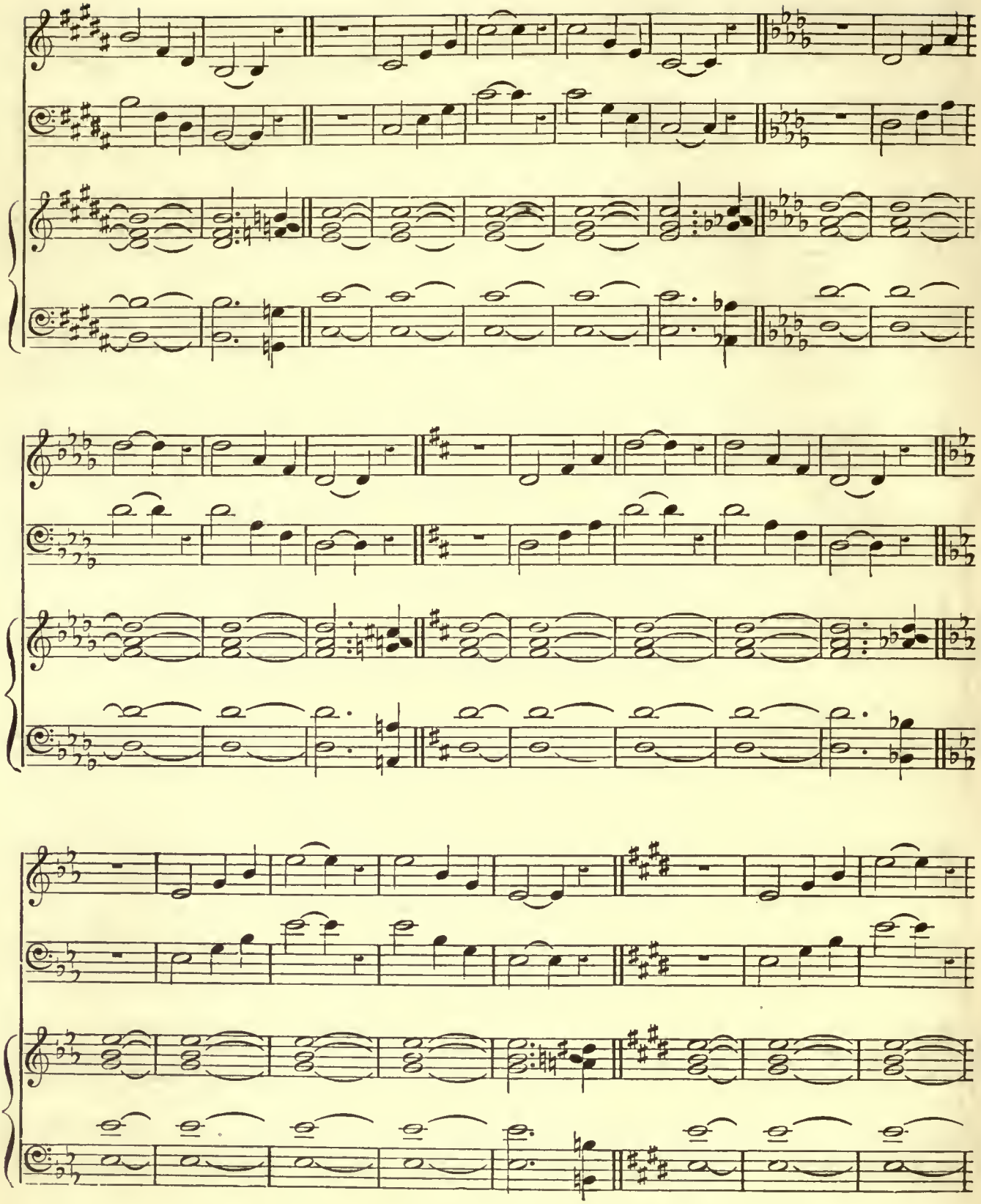


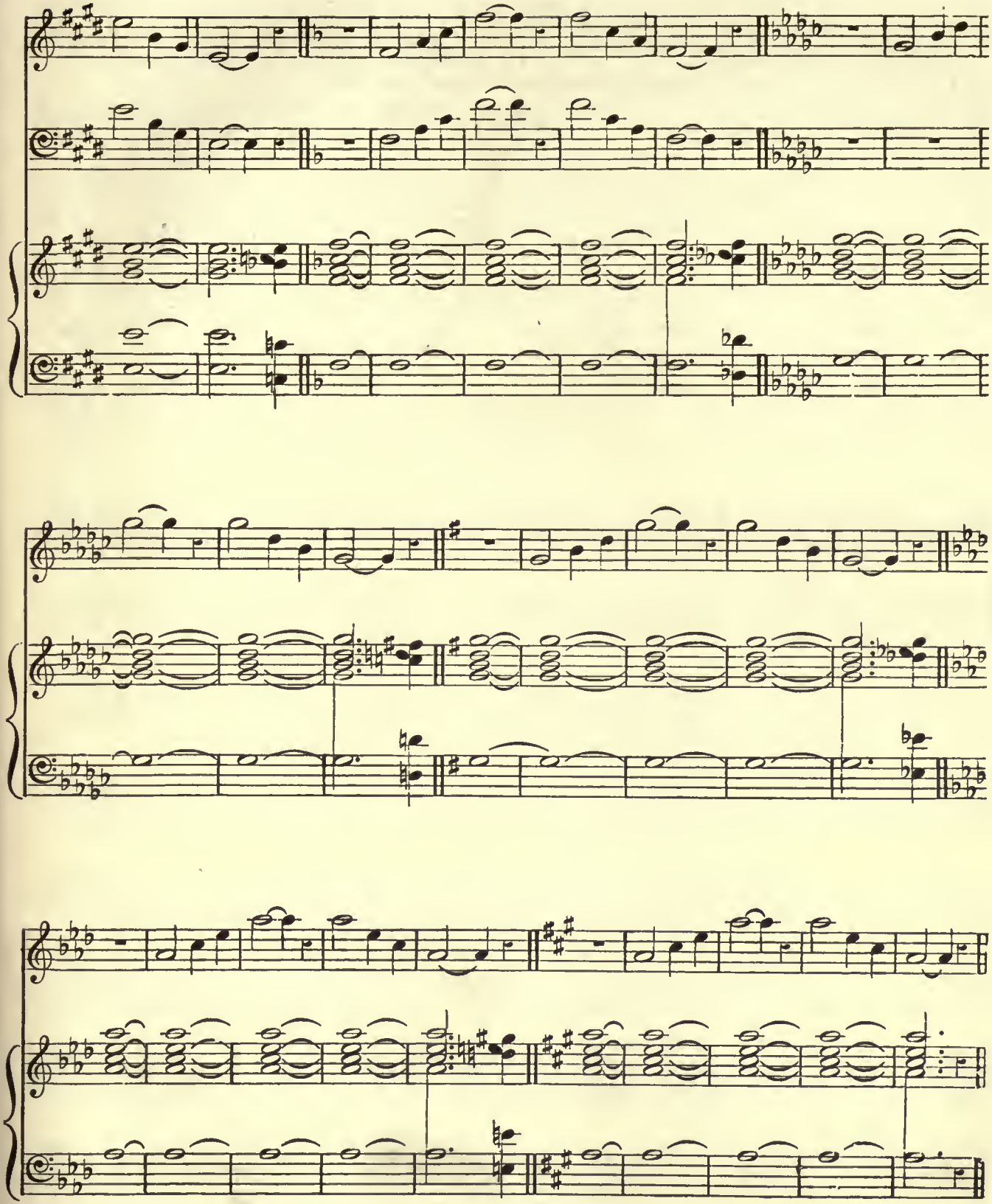
No. 10.

Commence to take a "*full breath*," *slowly and silently*, on the third beat of the first bar, and take a "*half breath*" on the crotchet rest. Sing all the notes with an equal degree of power, first *piano*, then *forte;* then commencing *piano* make a *crescendo* in ascending, and commencing *forte* the first note in the fourth bar make a *decrescendo* in descending. Then commence *forte* and diminish the power in ascending, and after the crotchet rest commence *piano* and increase the power in descending. In every instance the intervals must be attacked firmly, and slurring must be avoided.



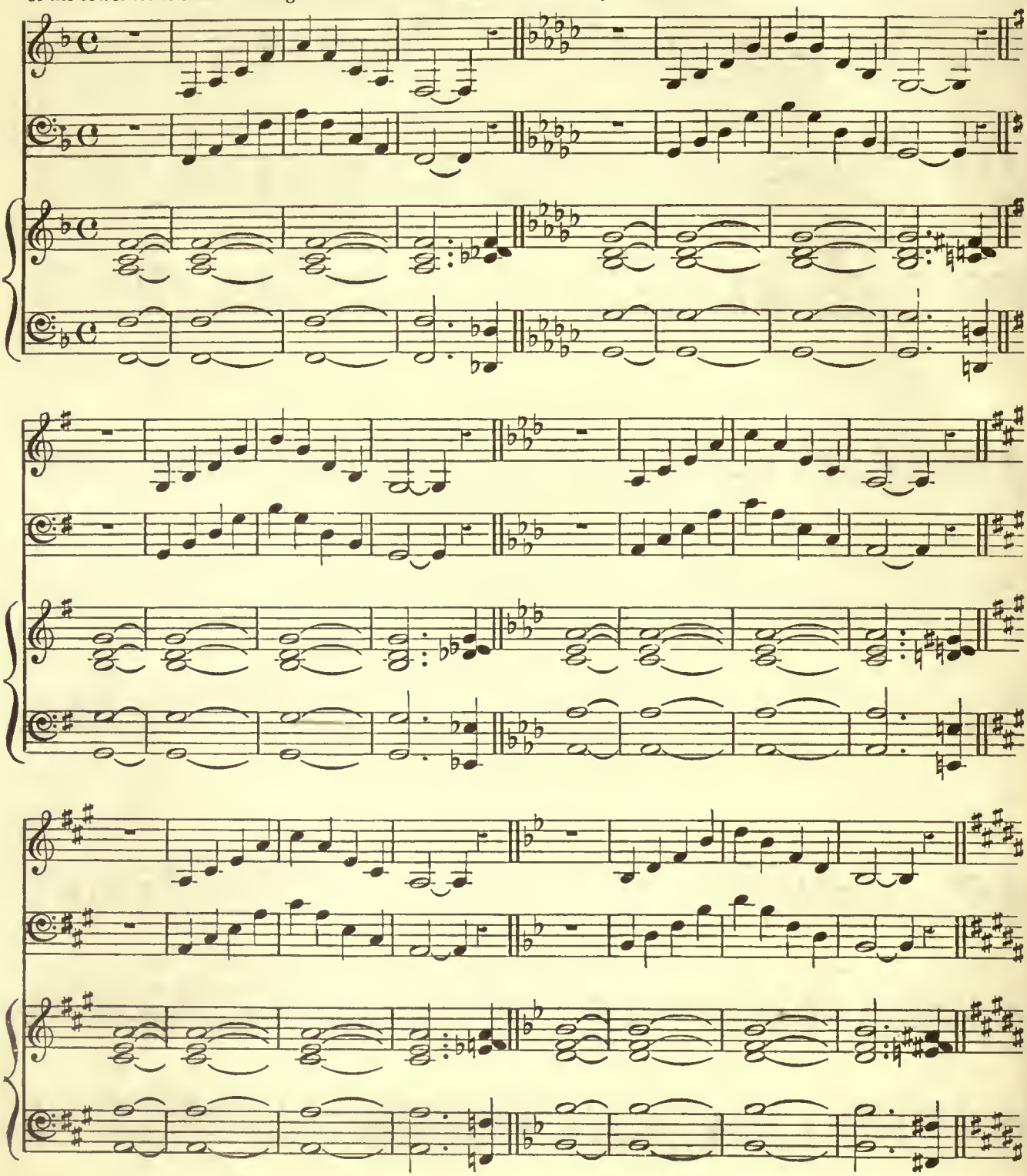


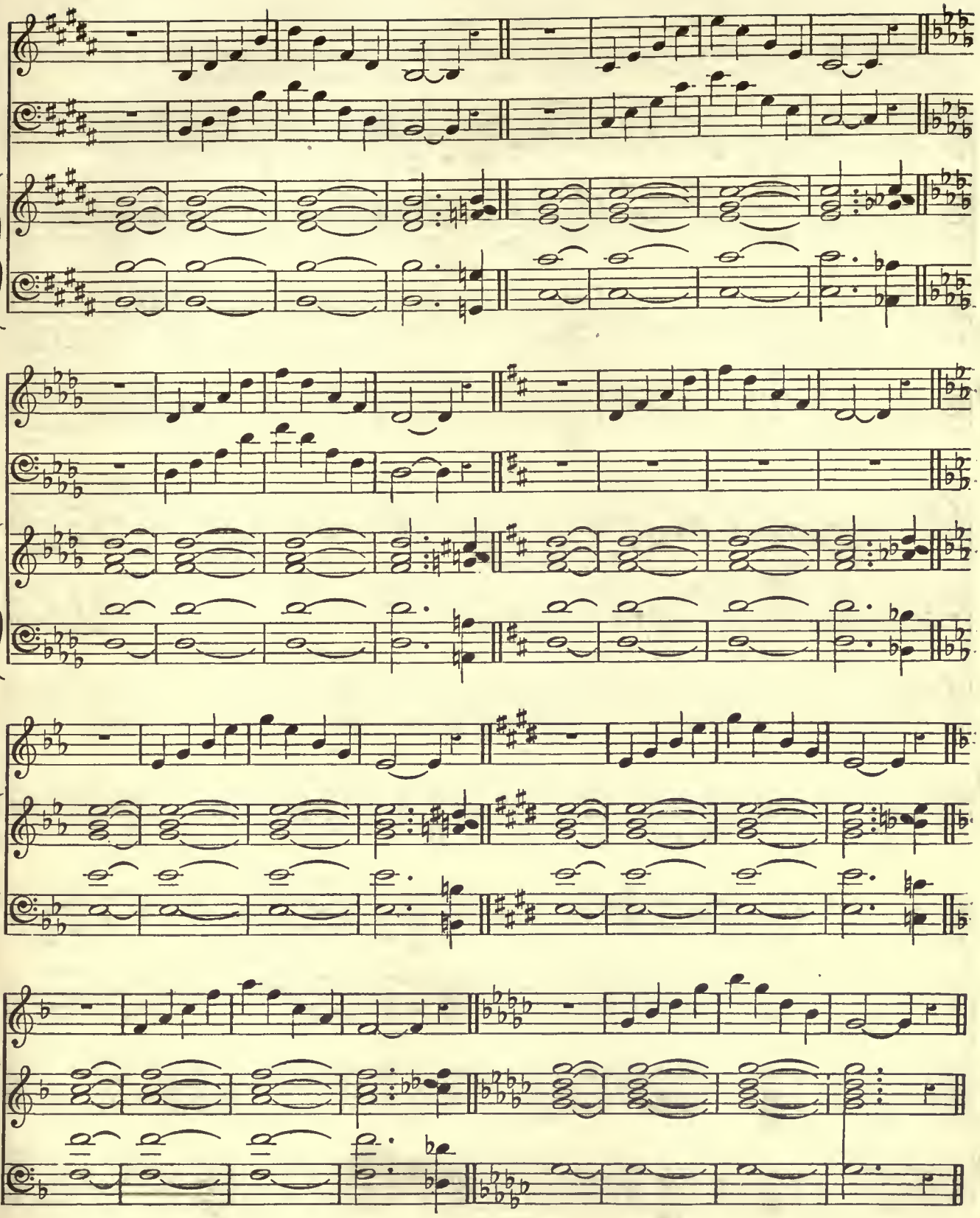




No. 11.

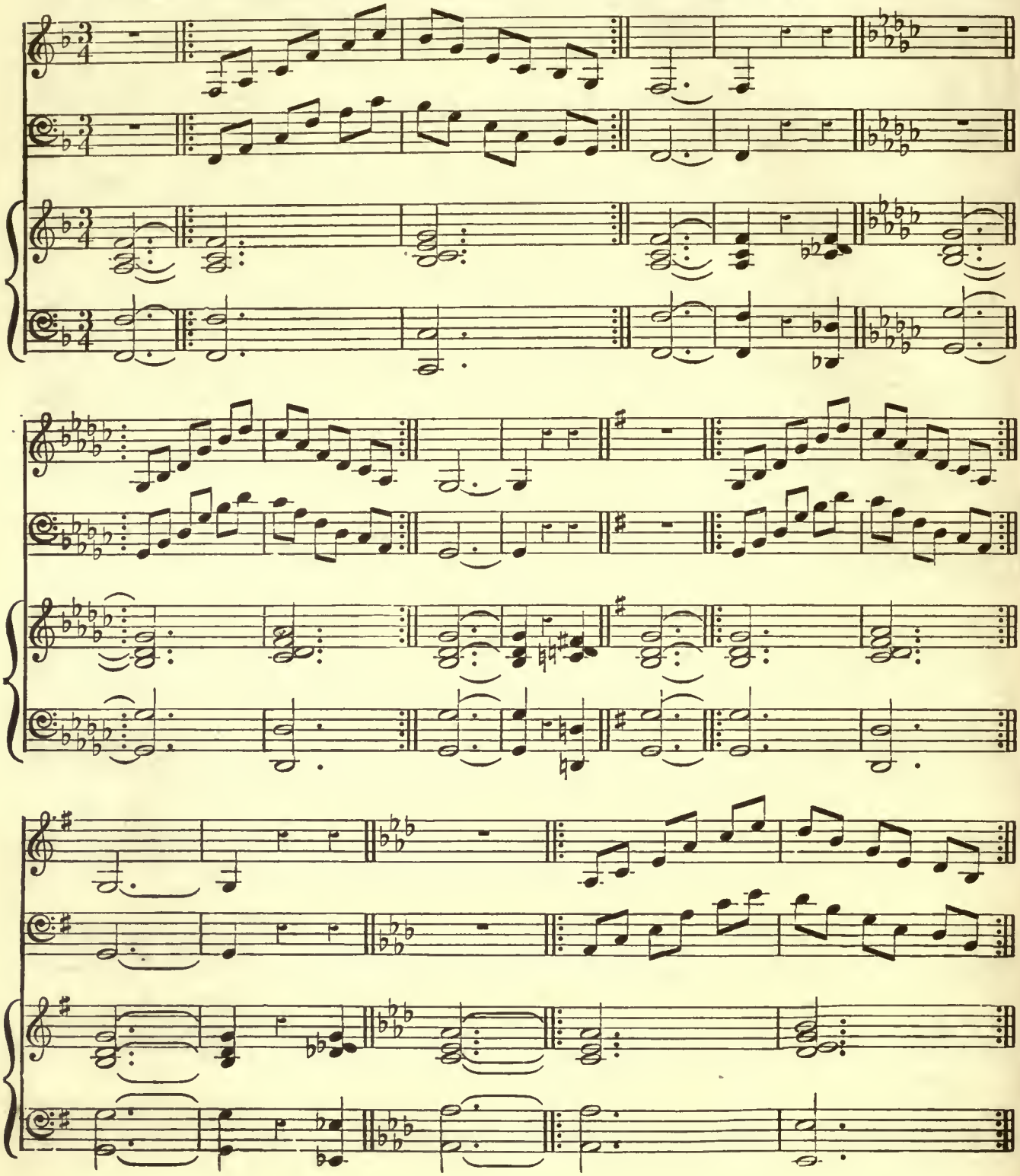
Observe the directions given in the preceding Exercise concerning "*breathing*" and "*nuances.*" Keep the mouth moderately open and firmly fixed in one position, and the tongue flat, with the tip slightly touching the back of the lower front teeth. Bring the sound well forward in the cavity of the mouth.

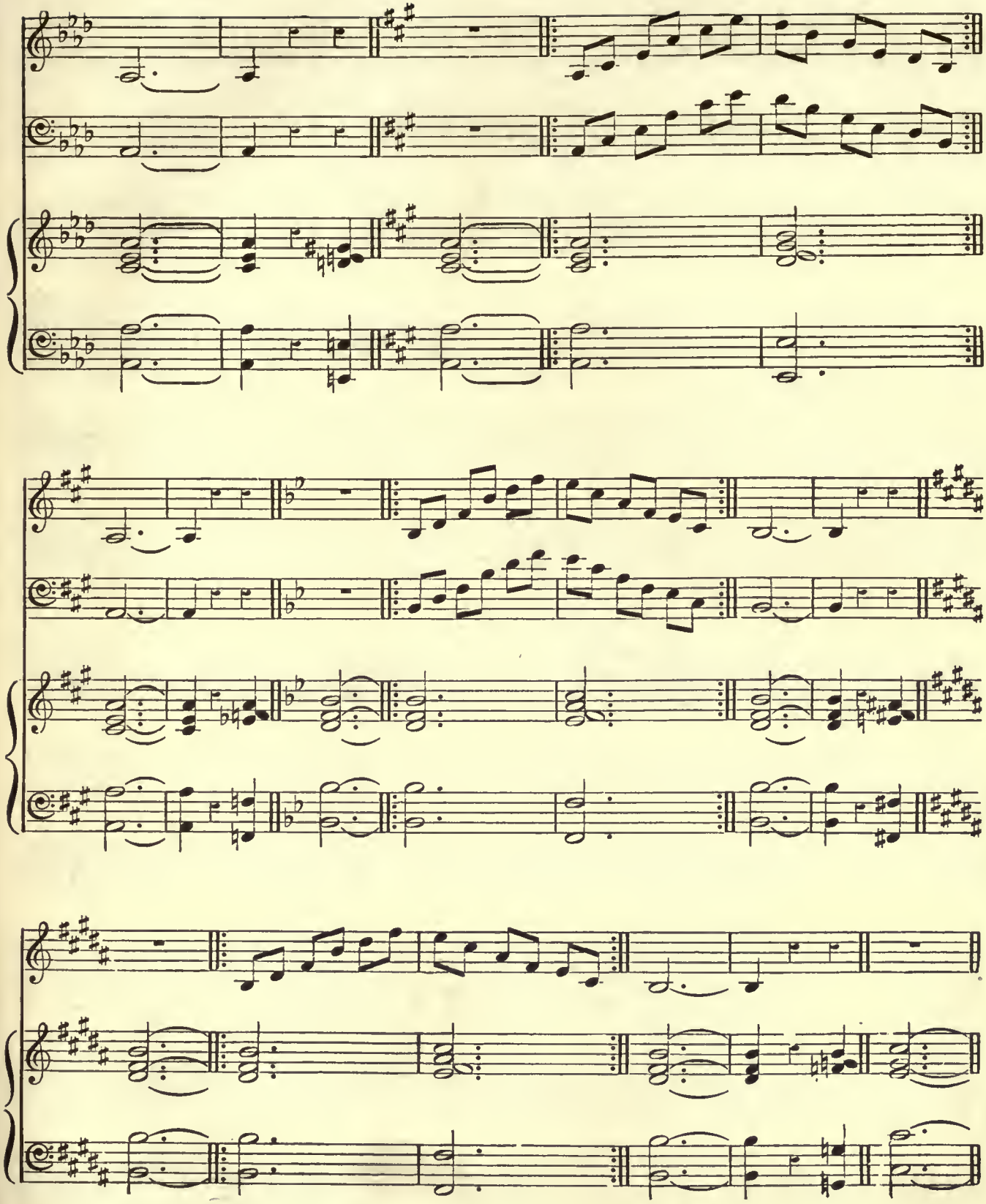


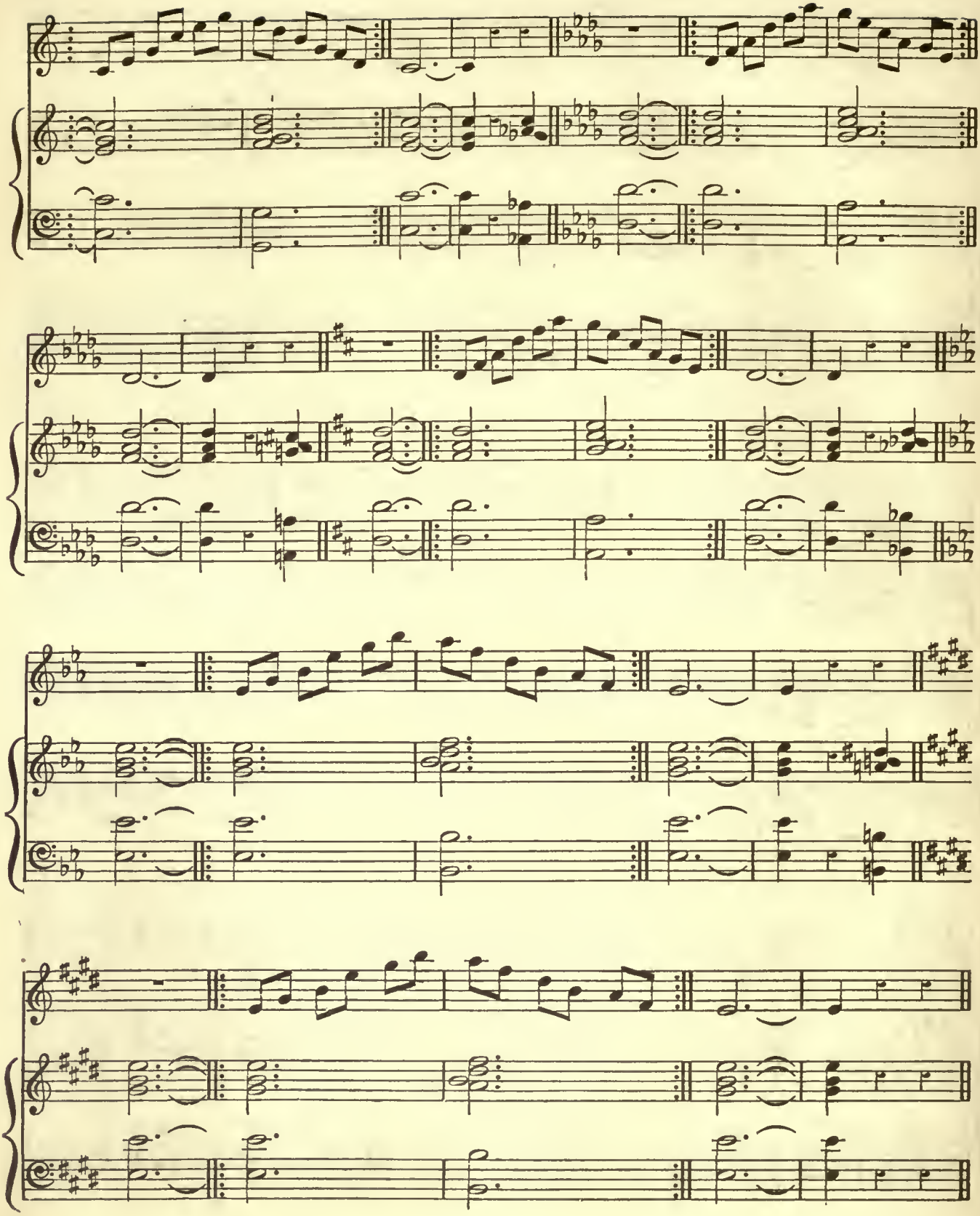


No. 12.

Sing the following Exercise slowly, and only once at first; then, increasing the speed, sing it two and three times in succession in one breath, with the various "*nuances*" as in the preceding Exercises.

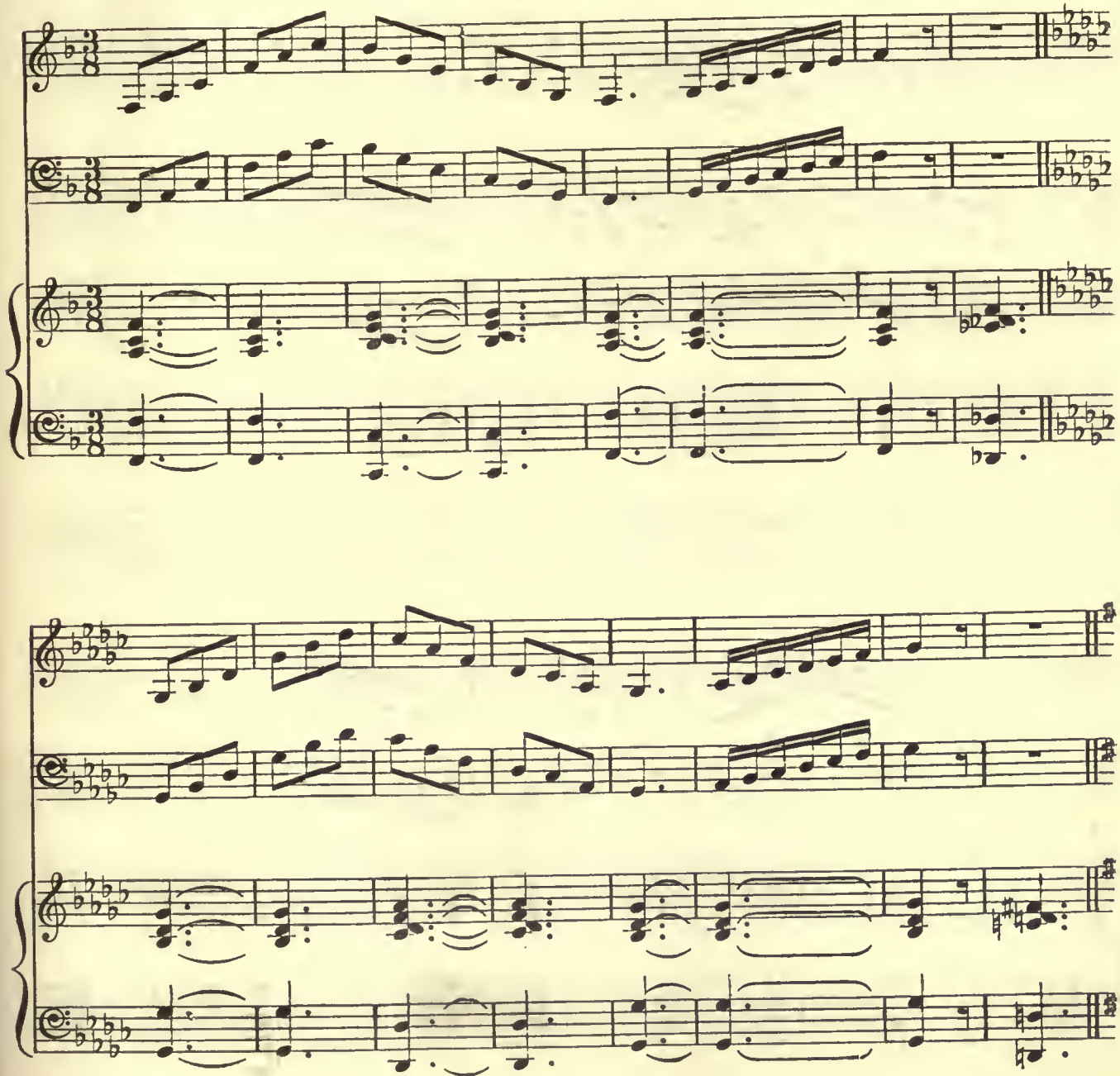


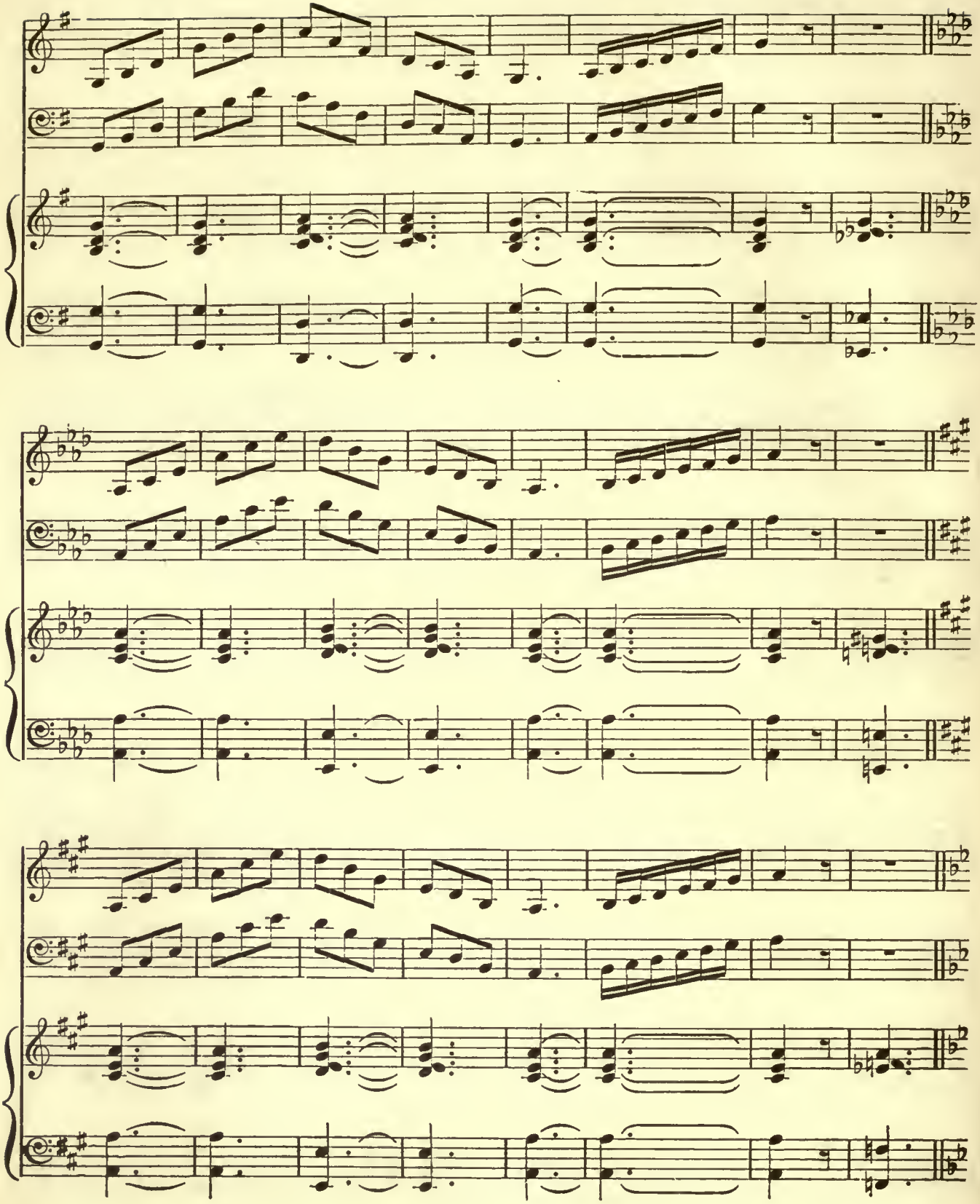


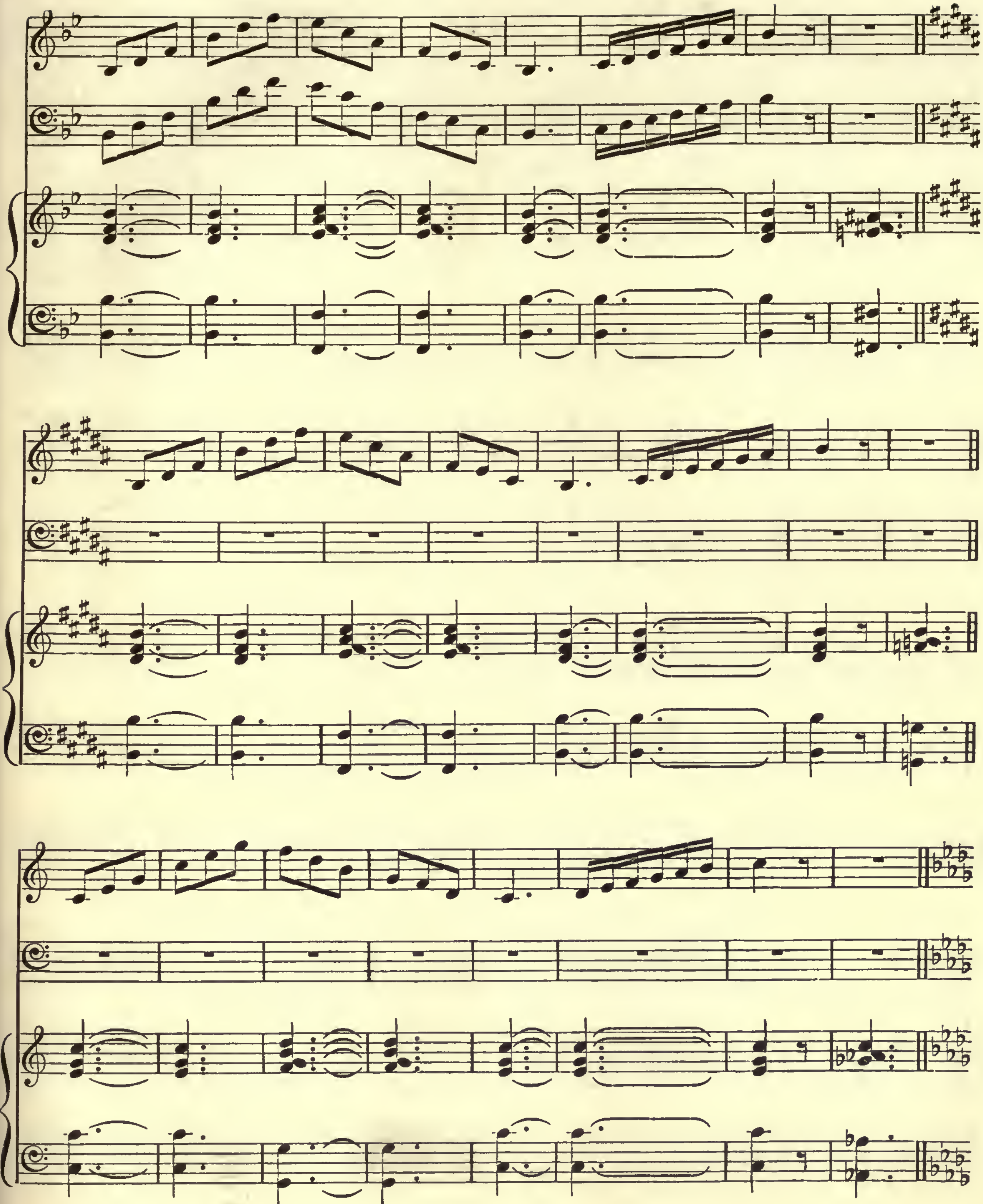


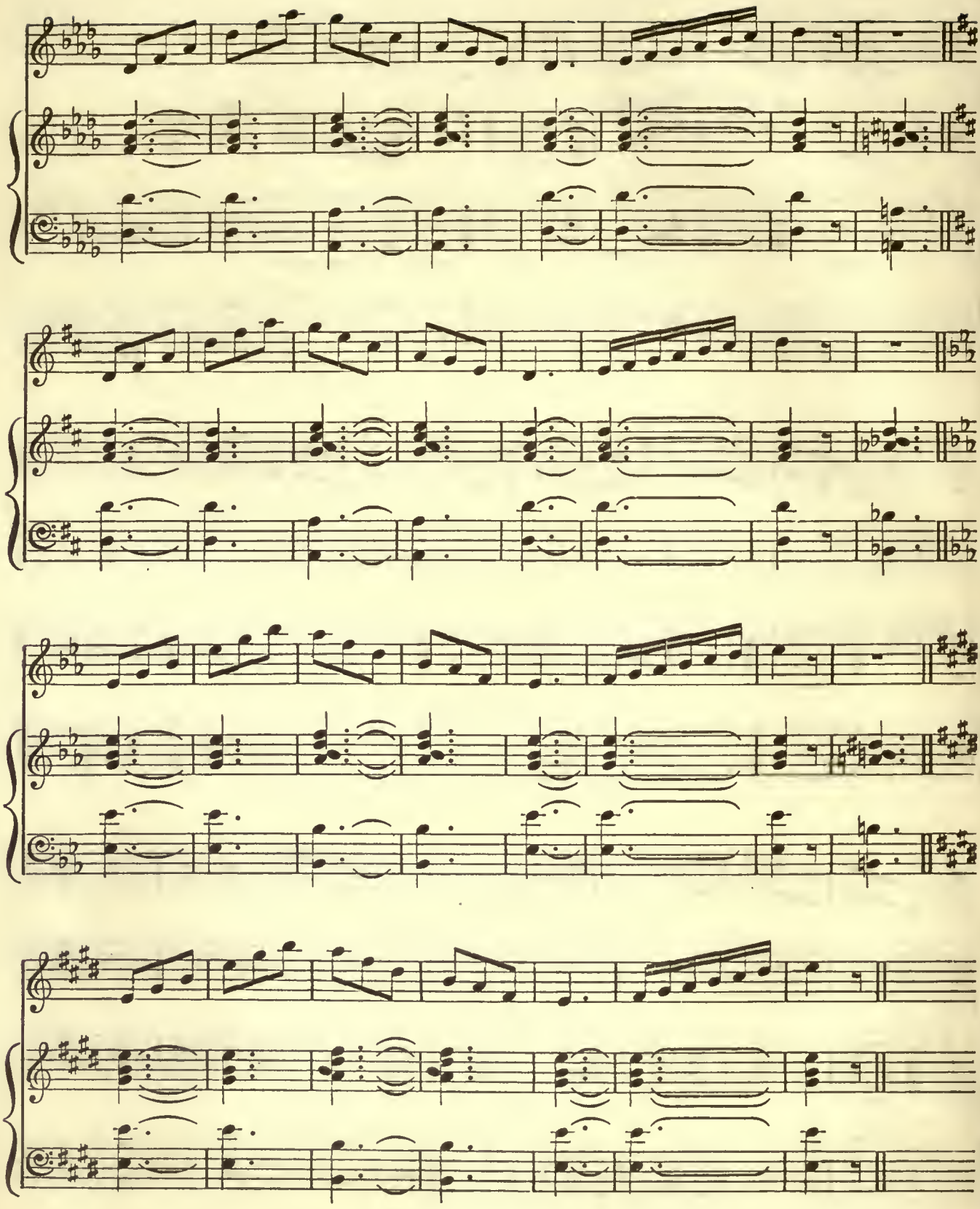
No. 13.

The first four bars to be sung with all the various "*nuances*" previously described, but the ascending scale must be sung in every case as lightly as possible, and with the least expenditure of breath. The whole Exercise must be sung in *one breath*, and it must therefore be taken at a moderately quick pace.









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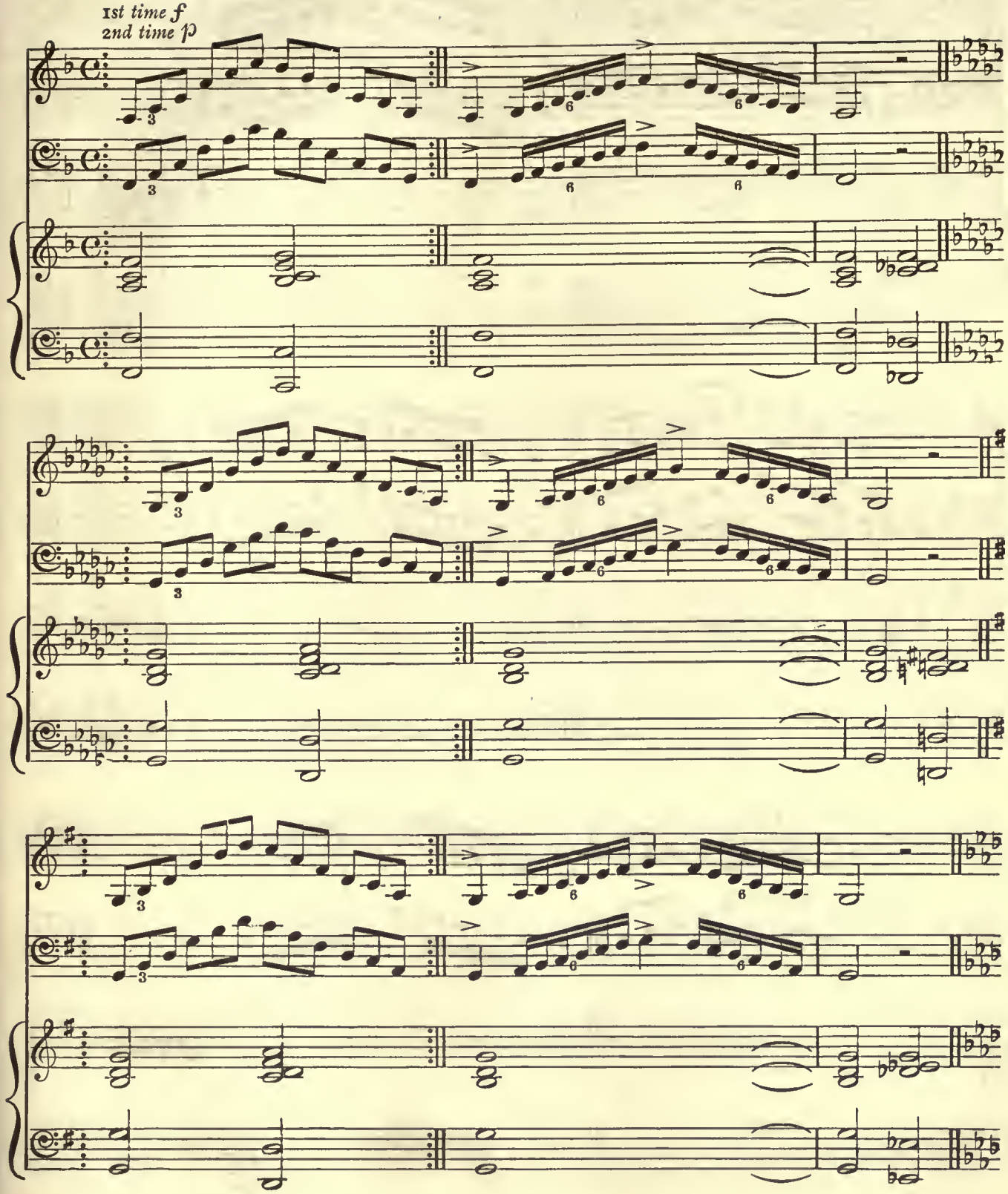

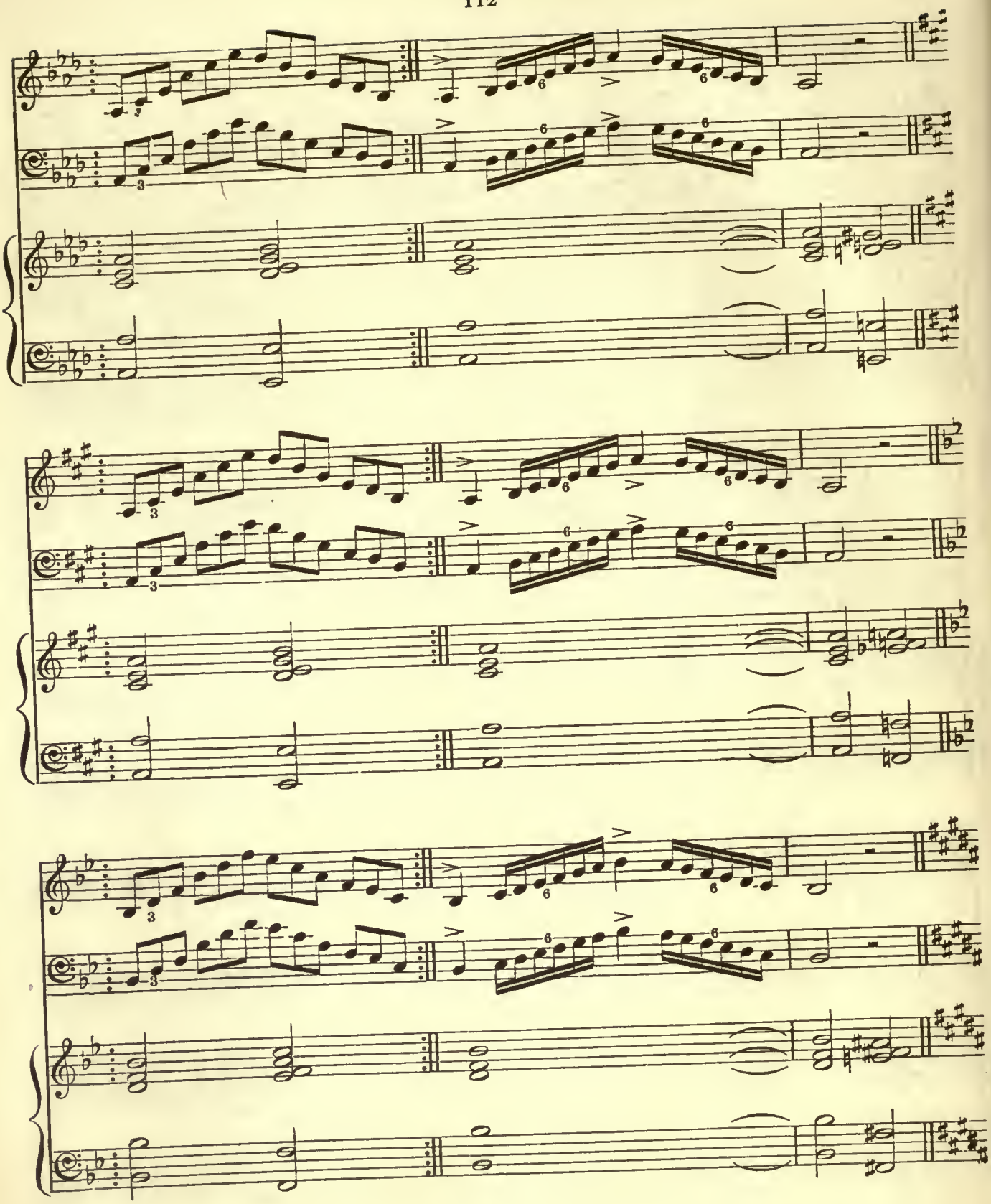

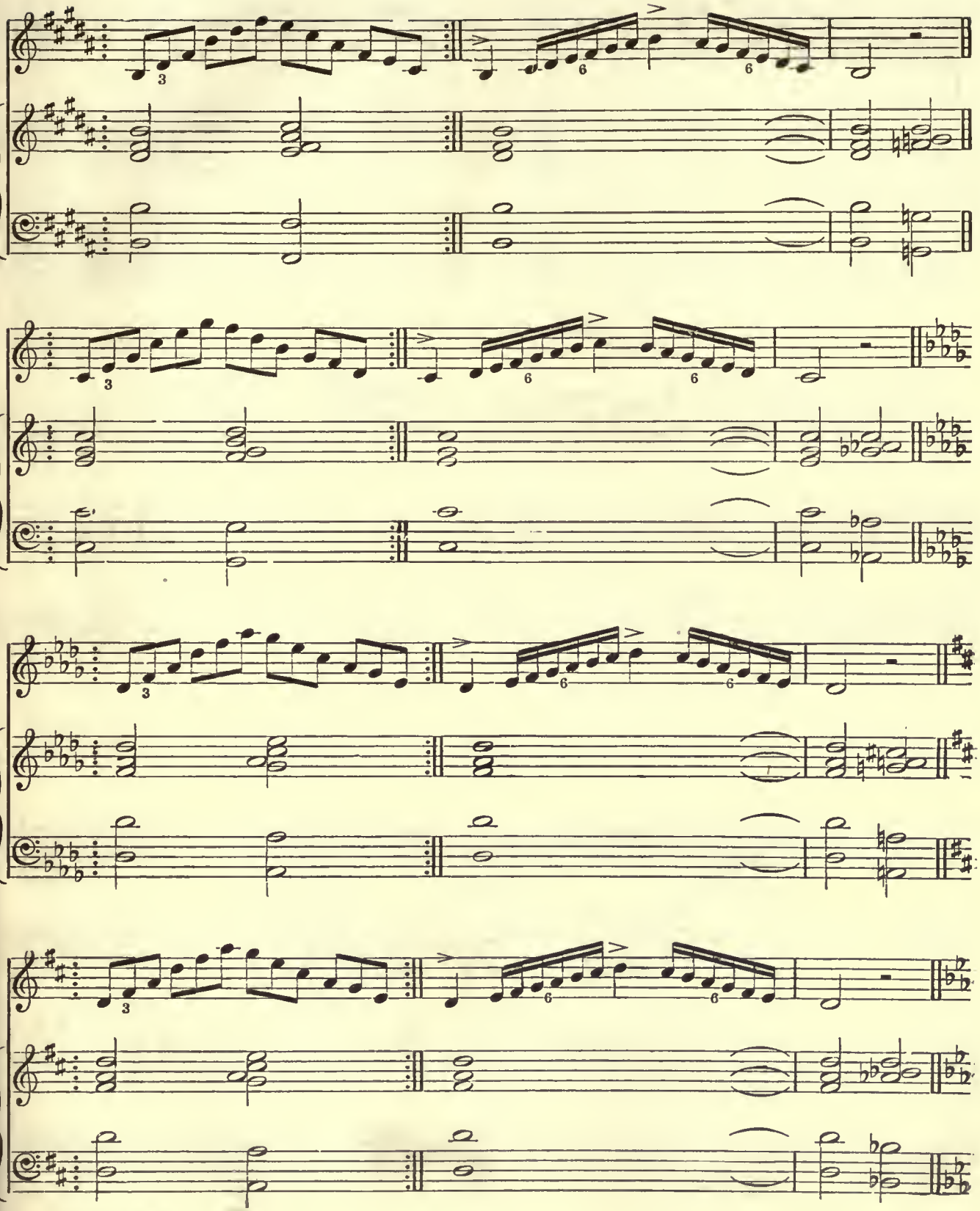

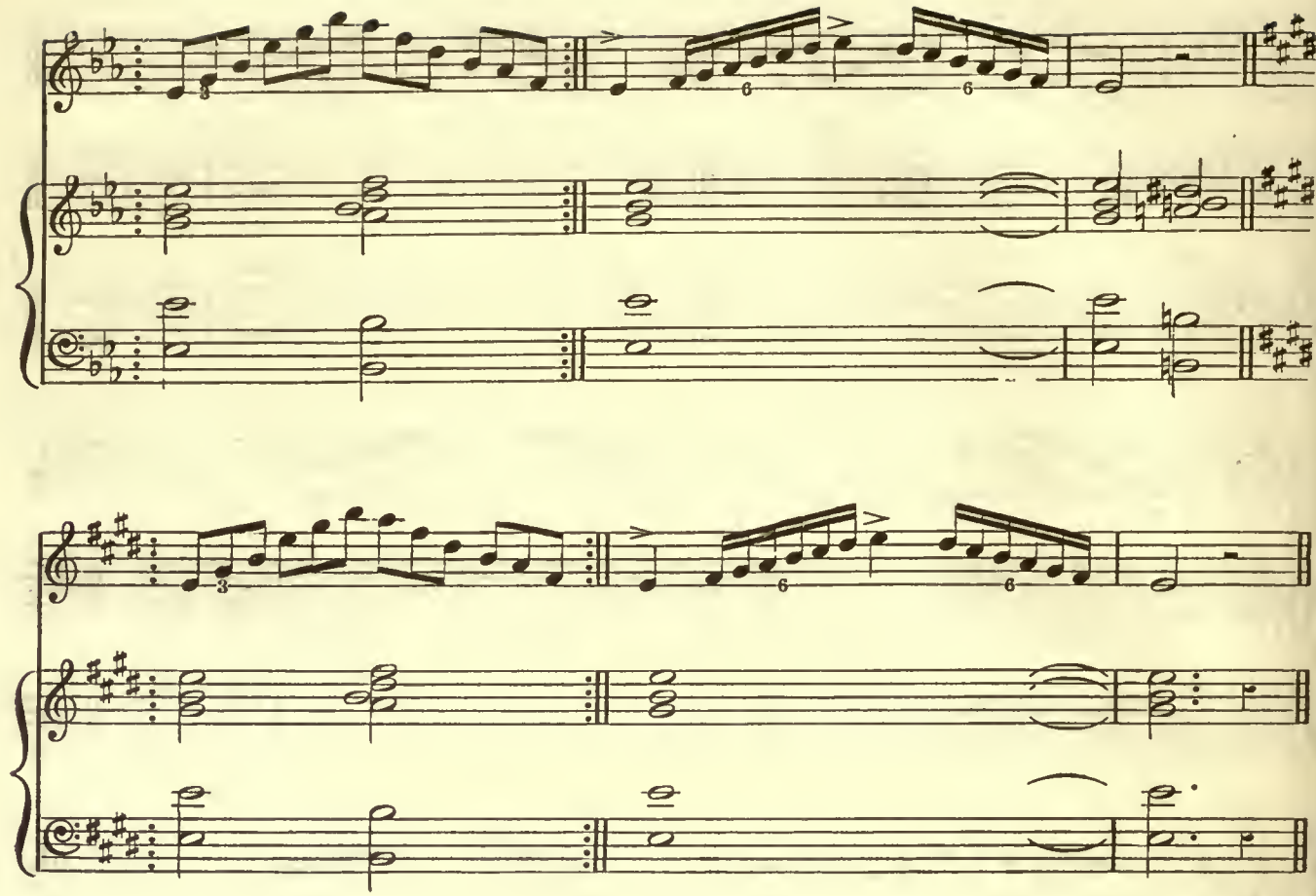

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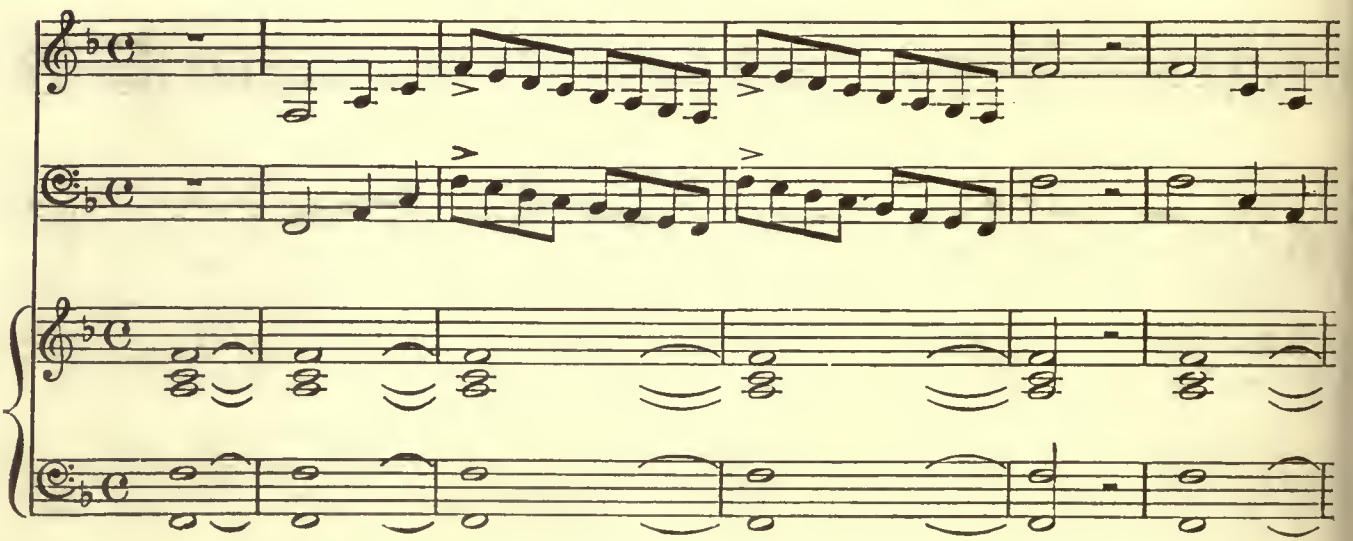

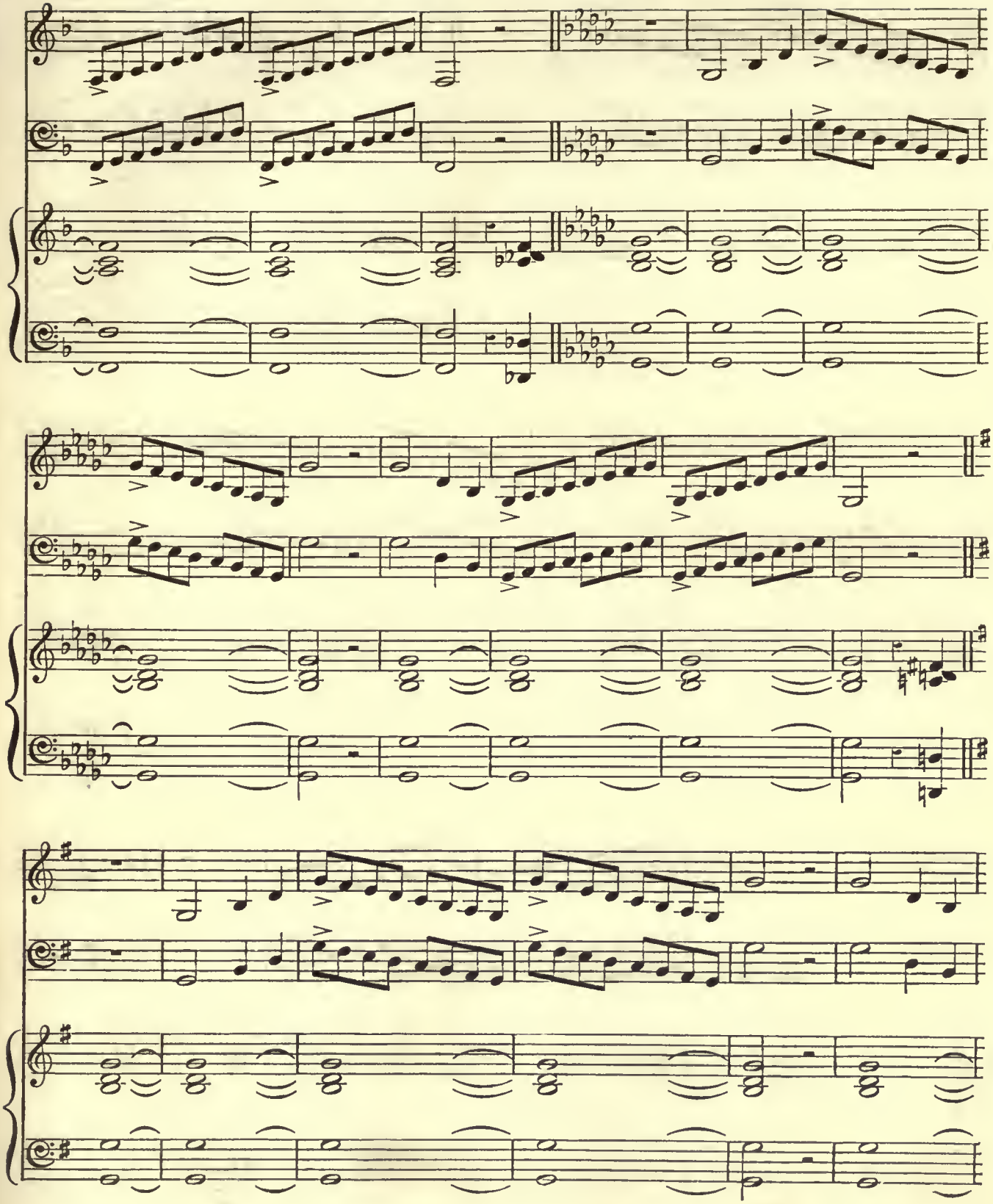

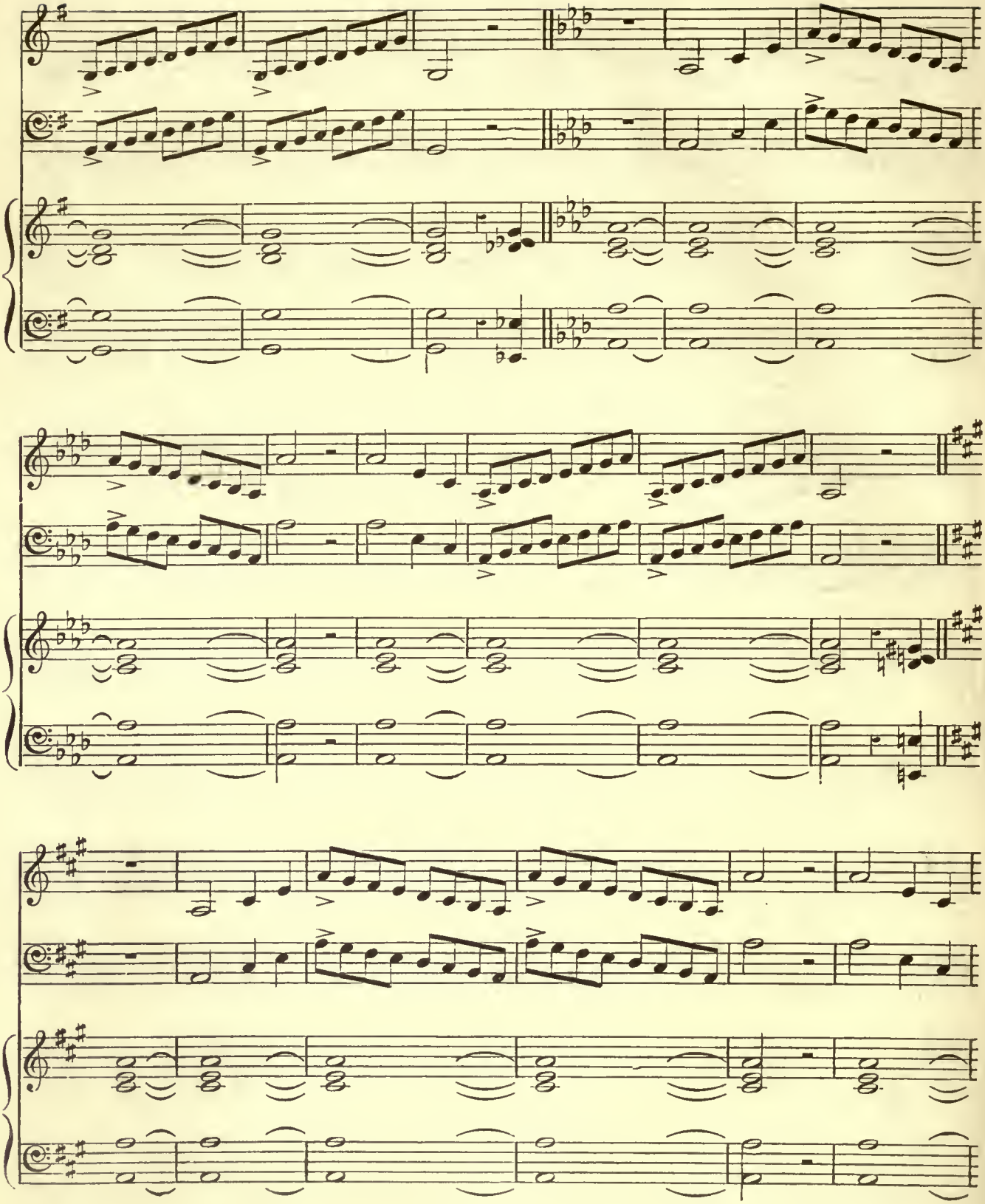

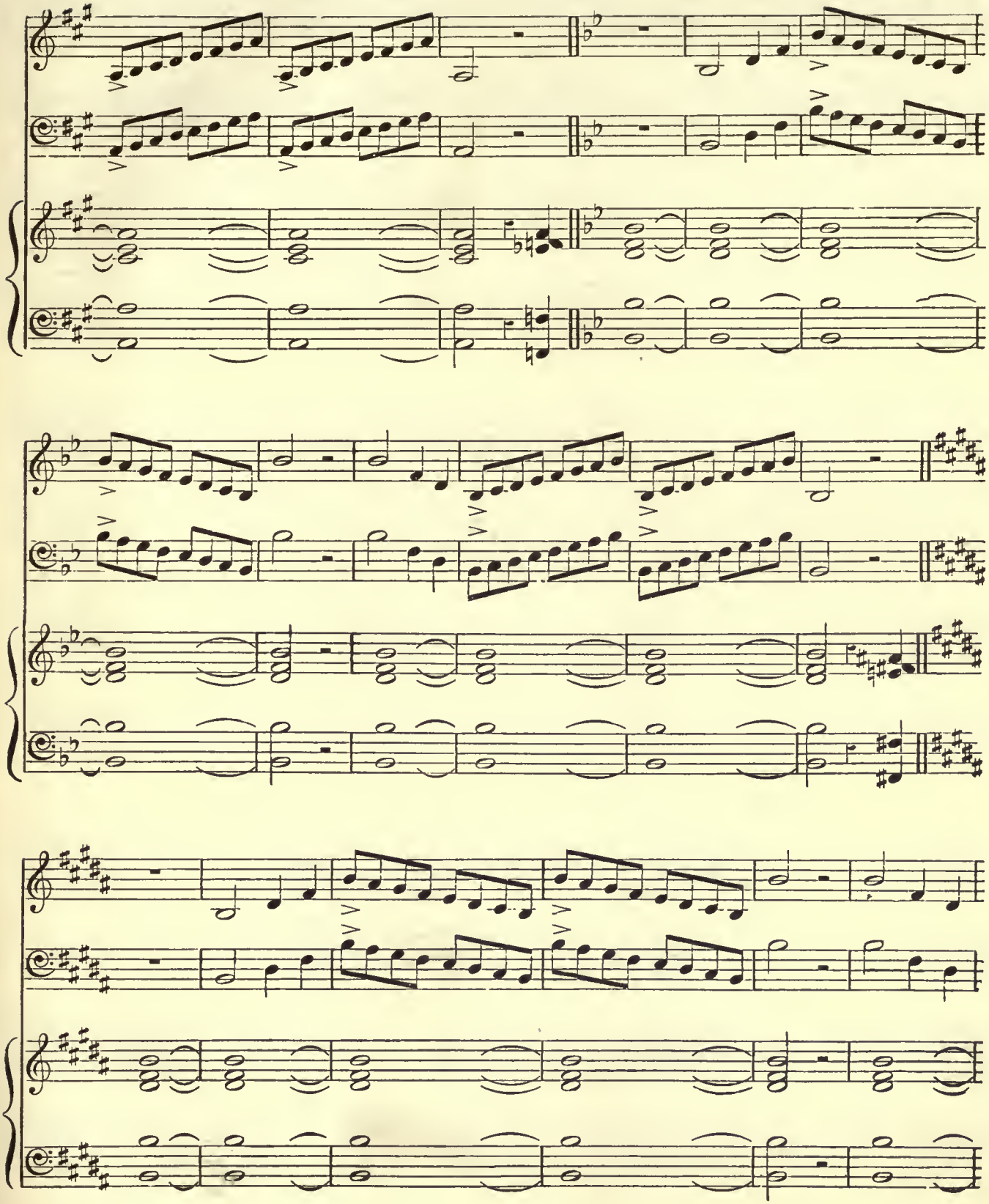

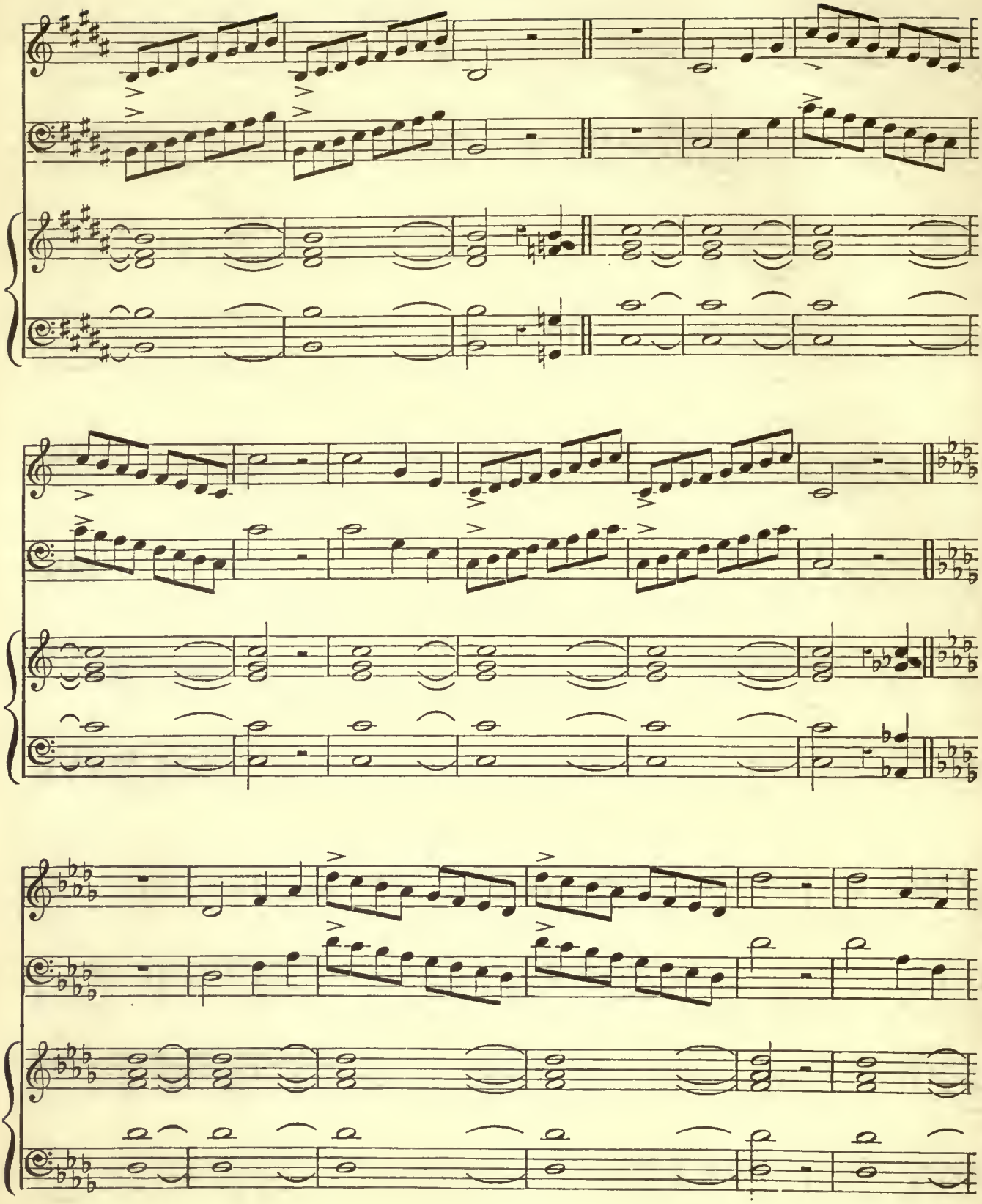

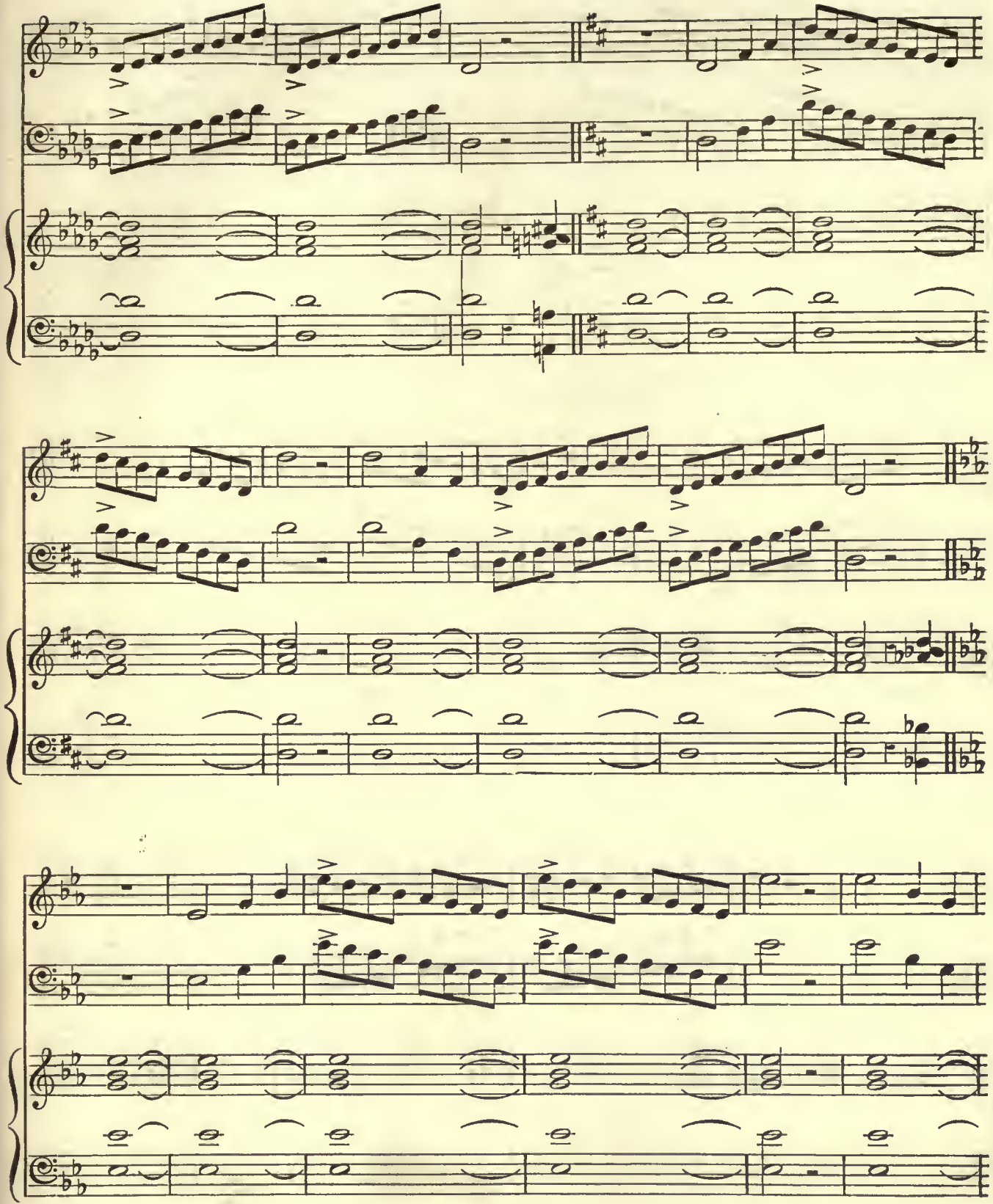

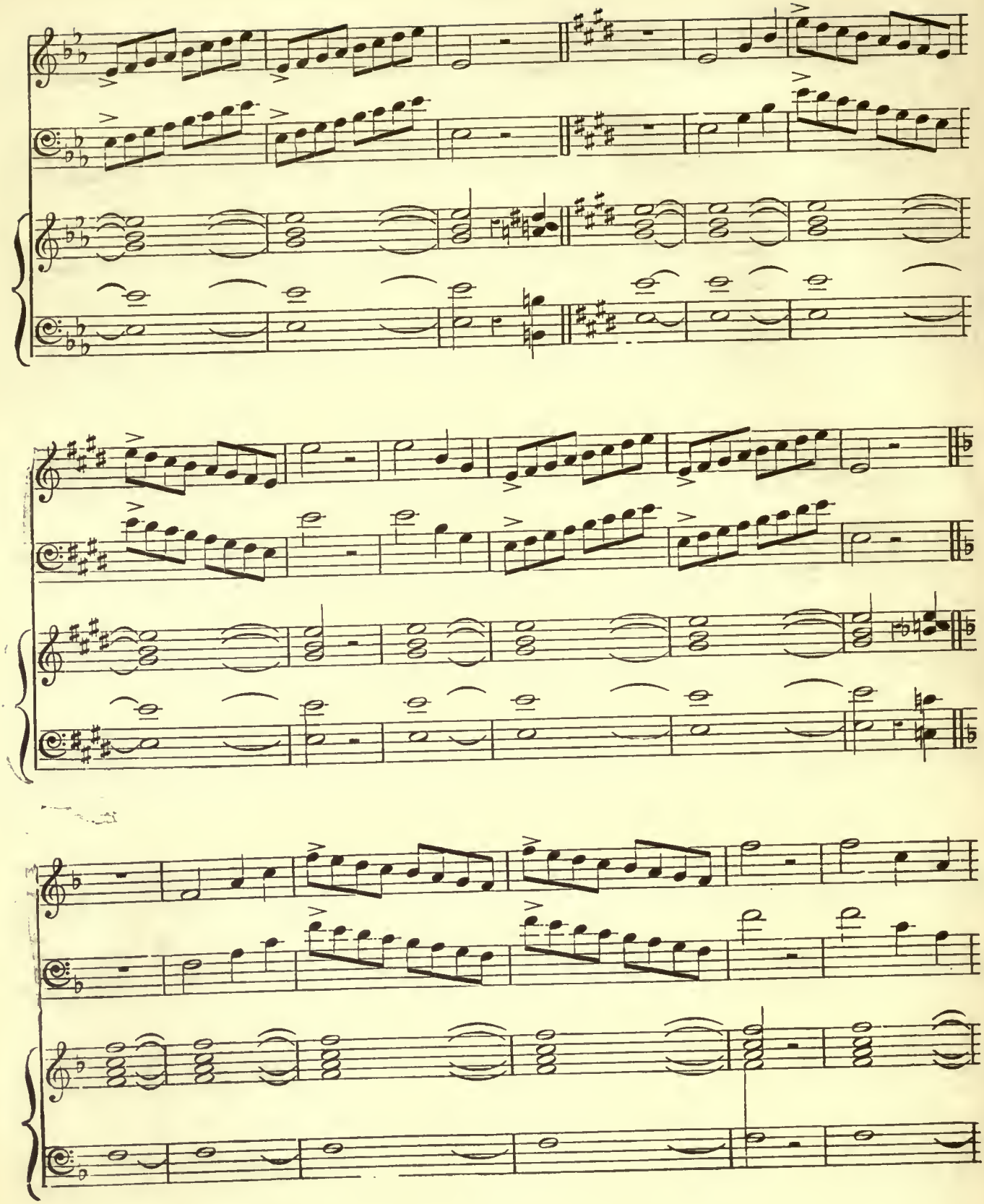

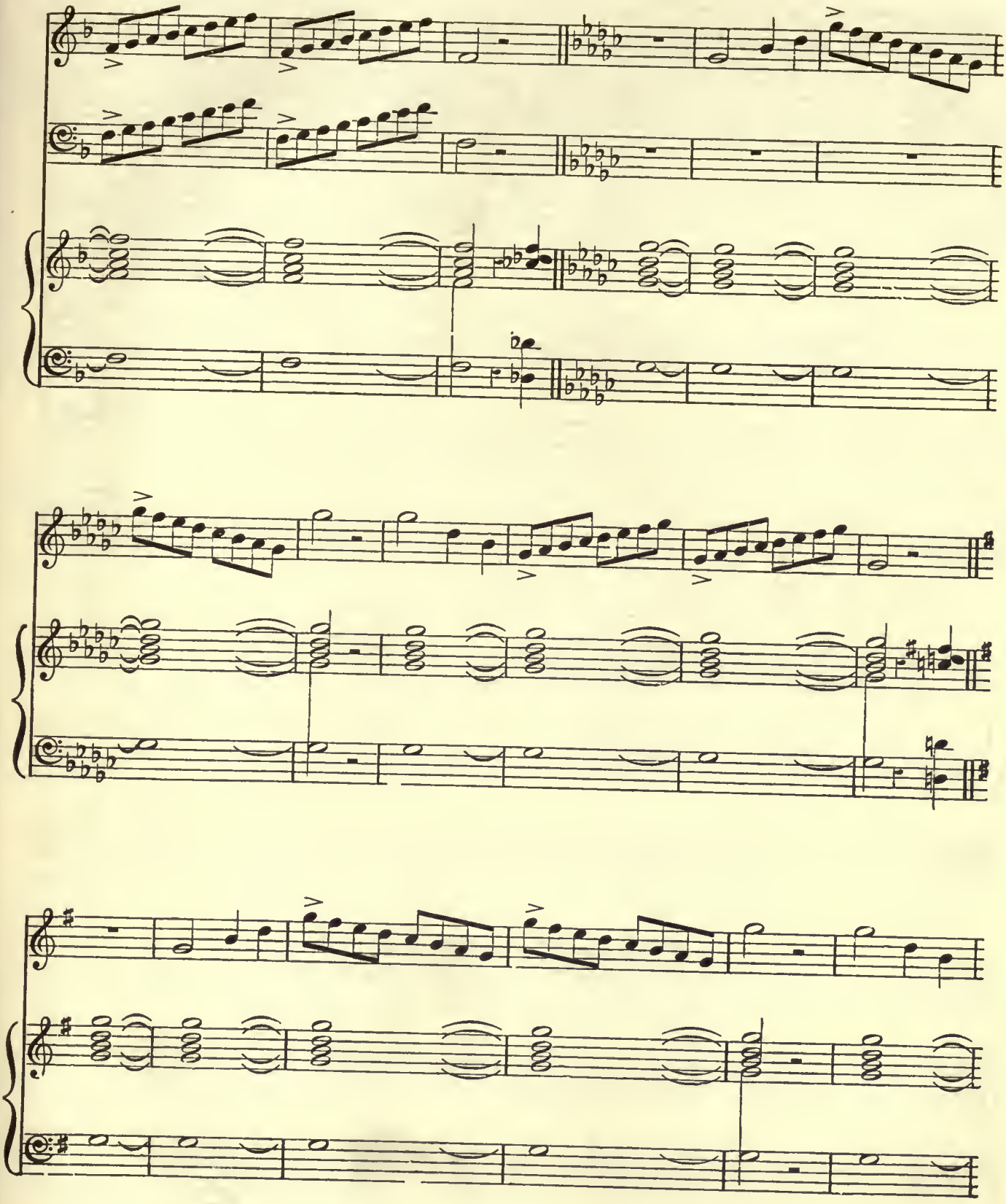

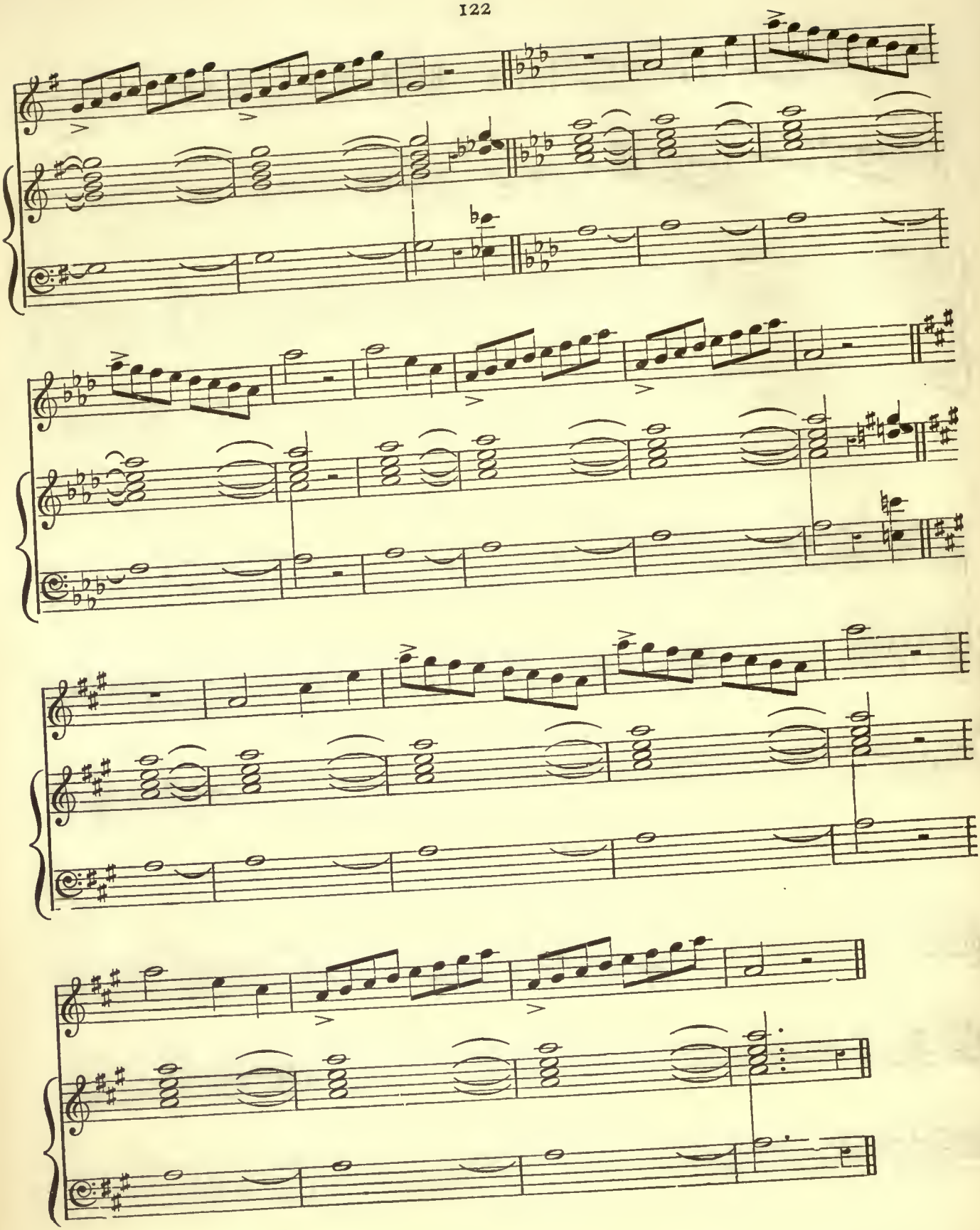

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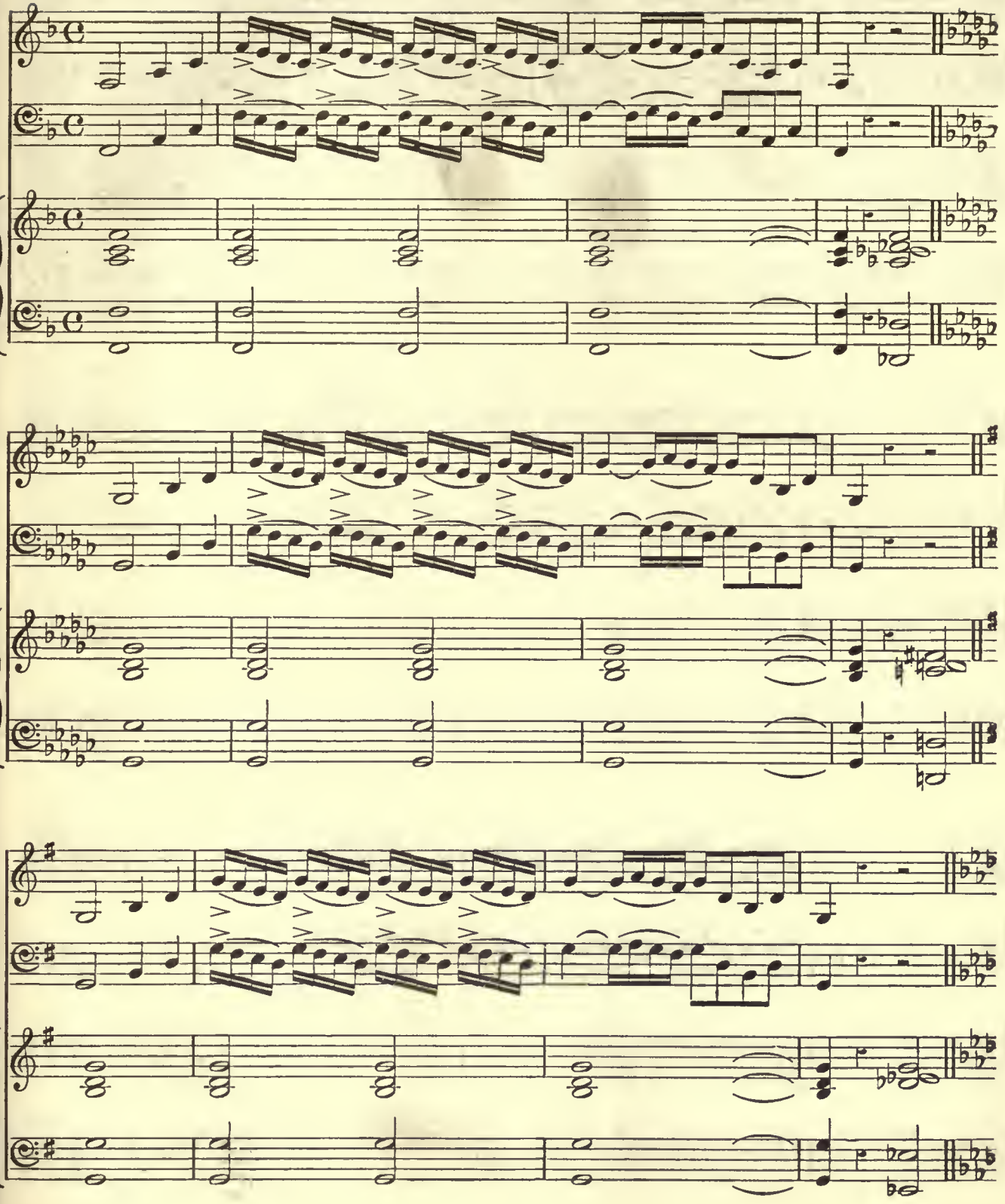

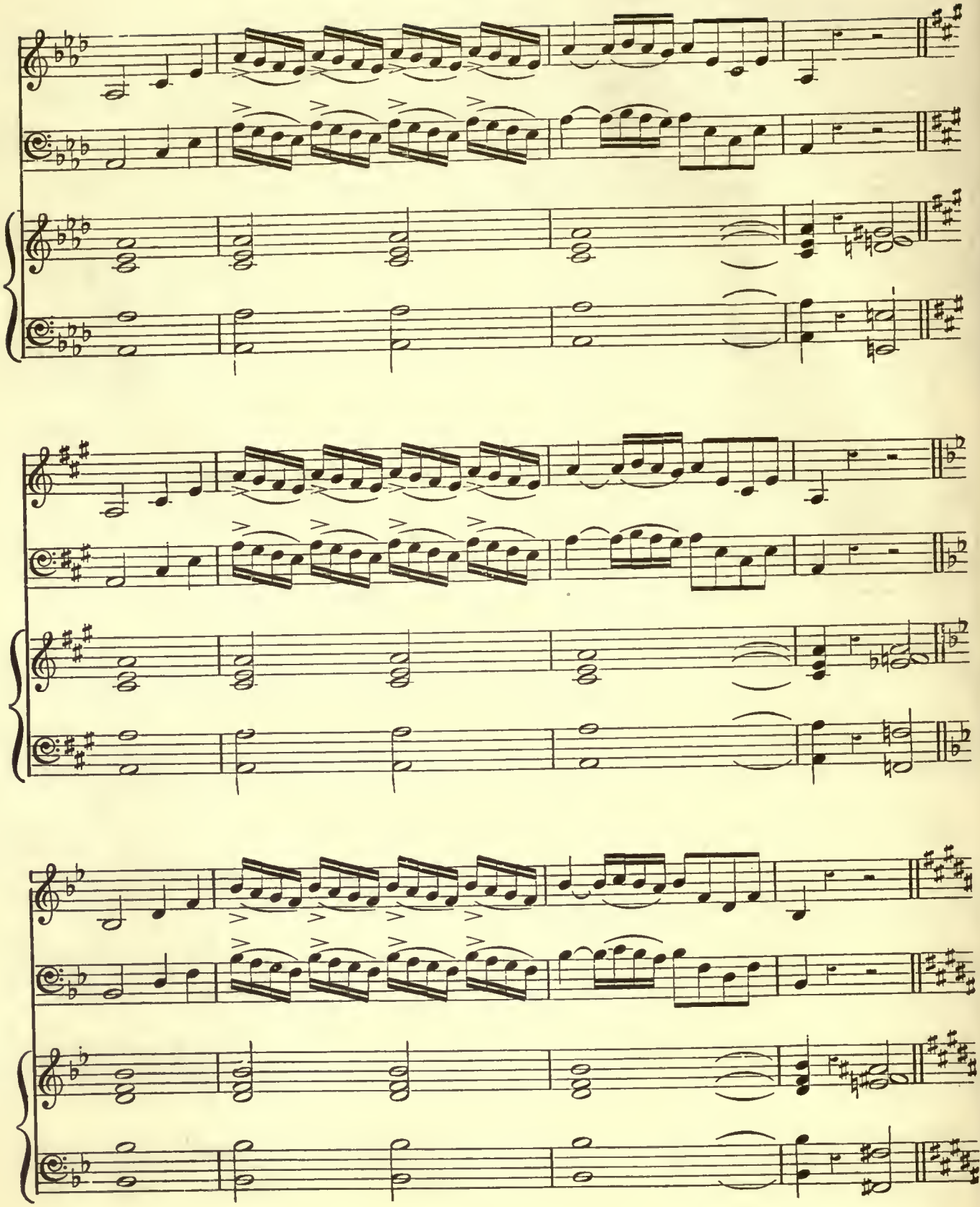

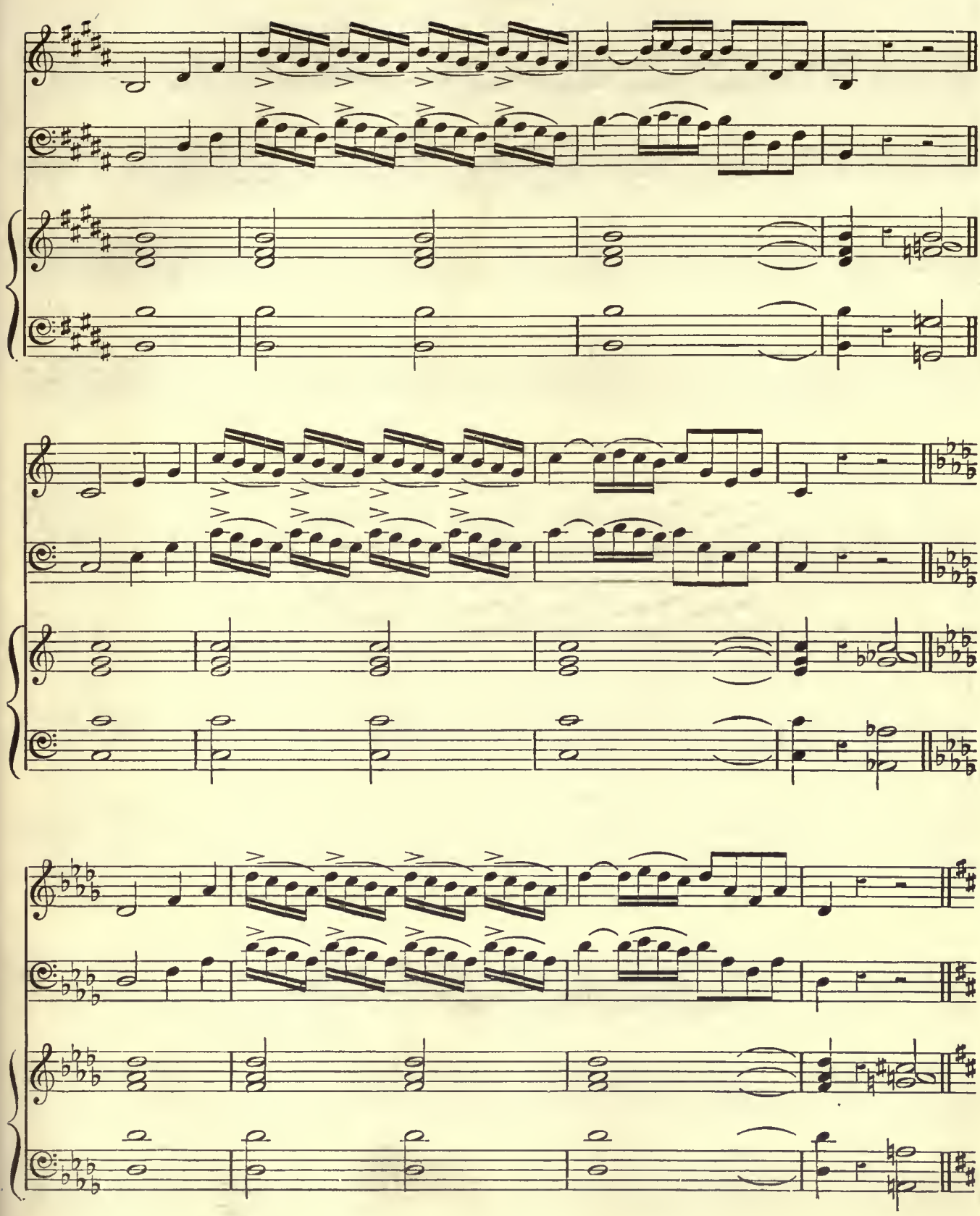

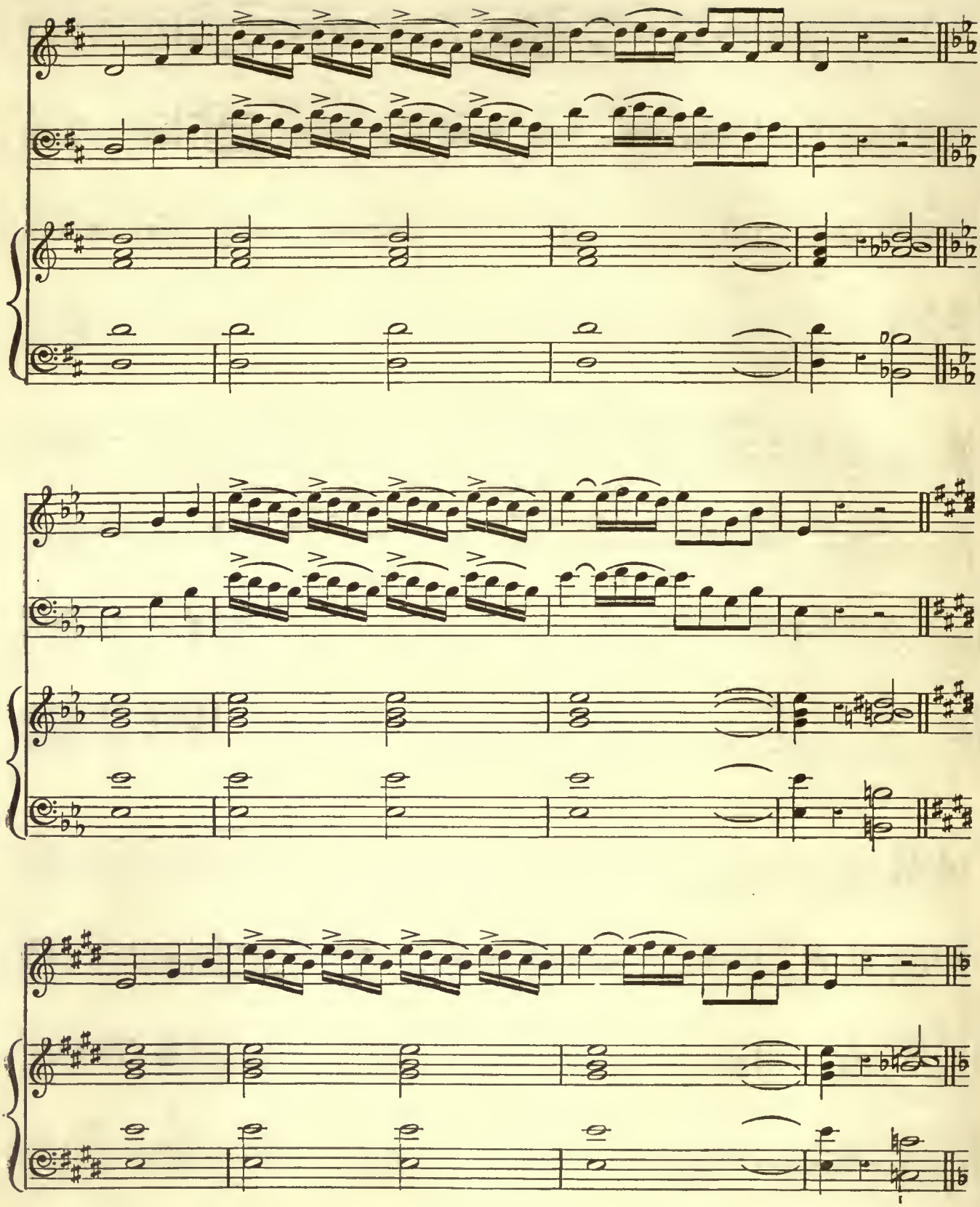

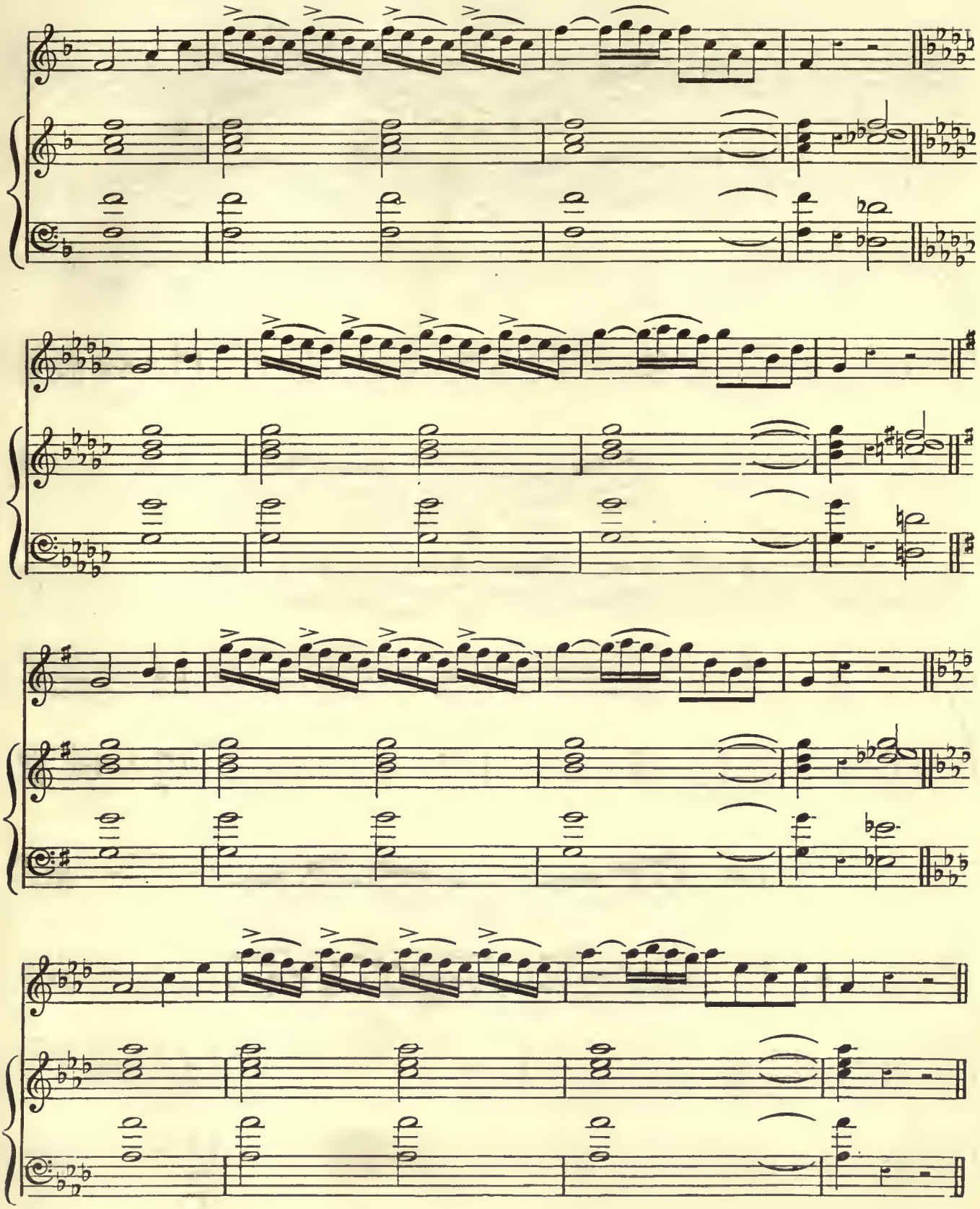

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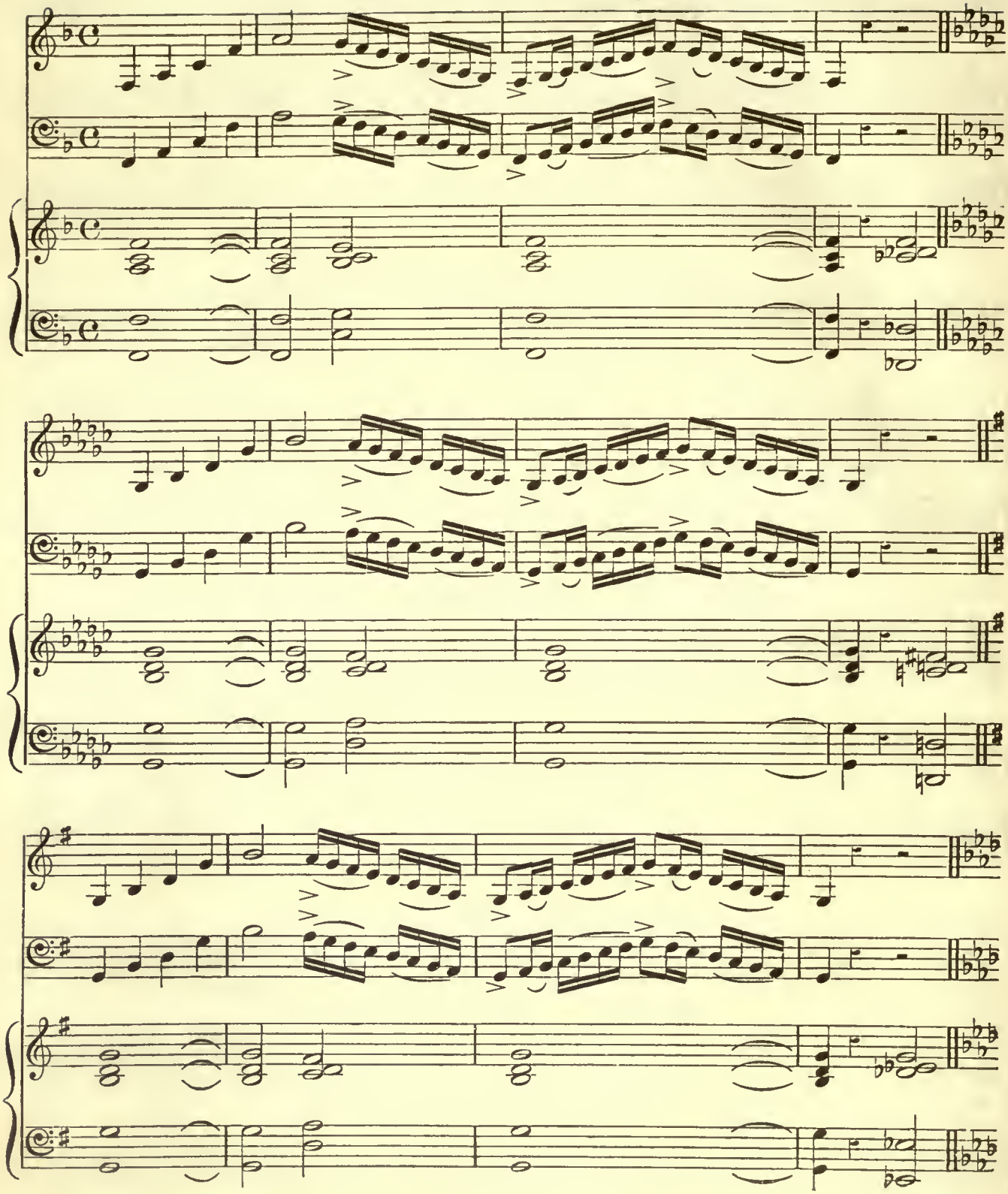

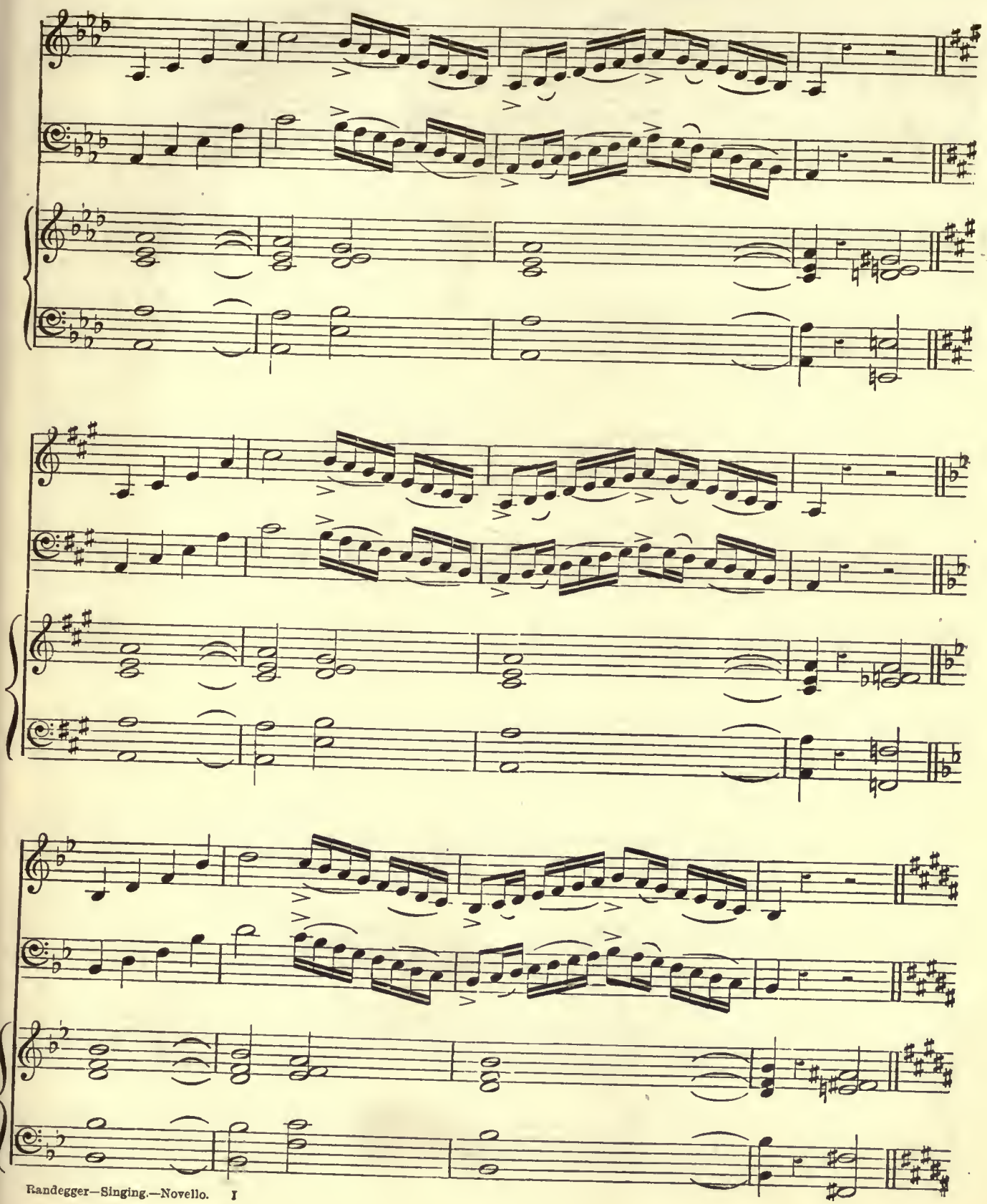

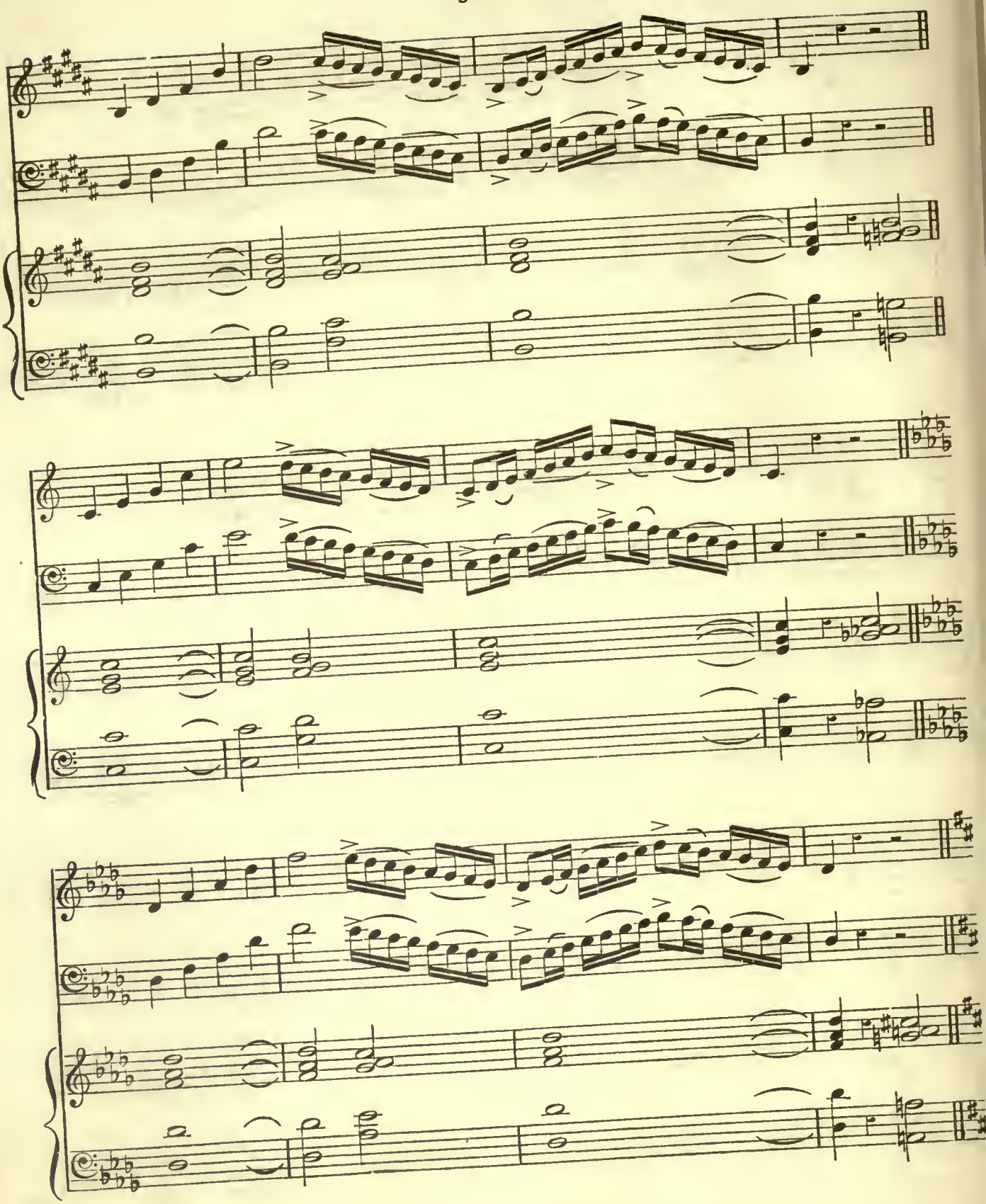

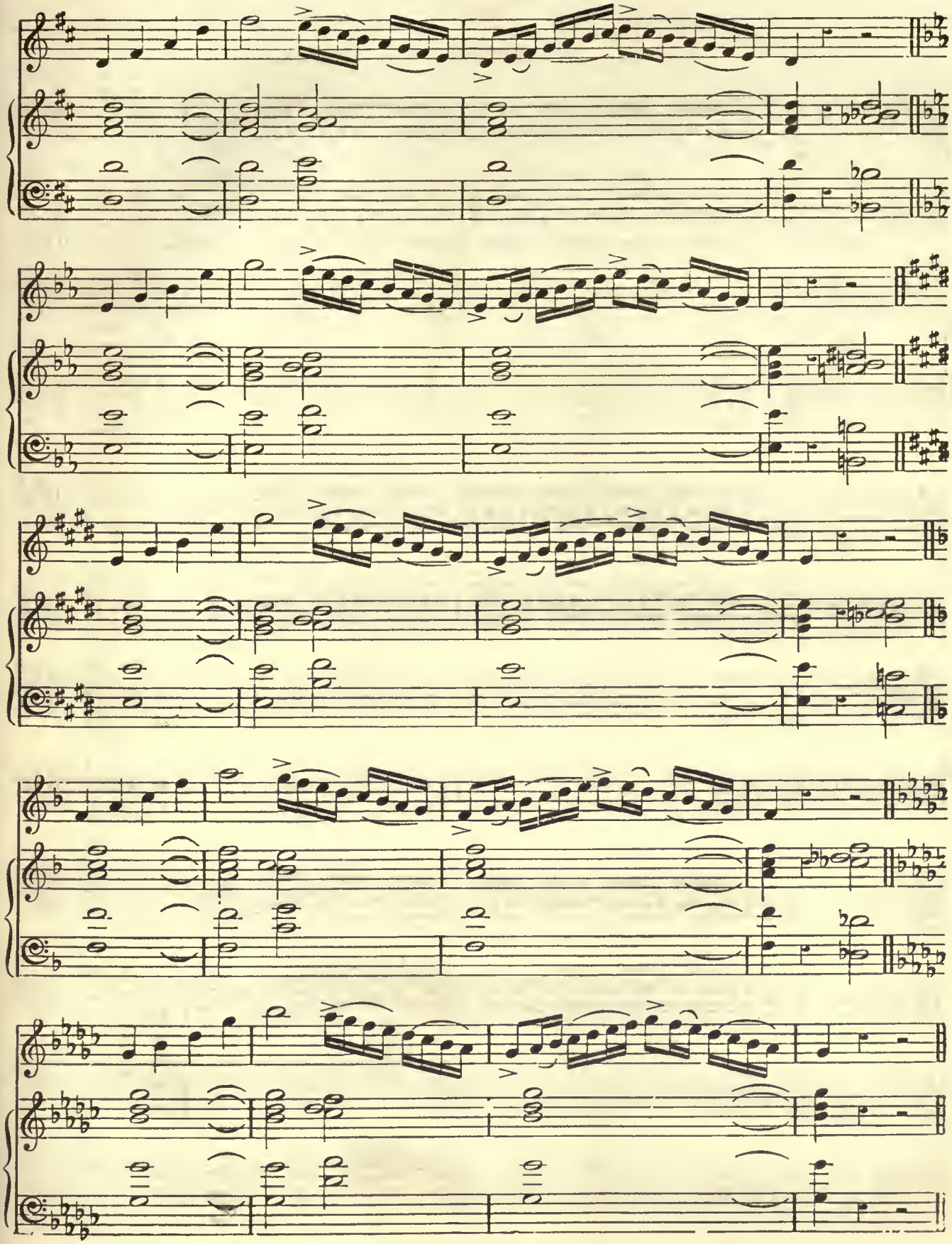

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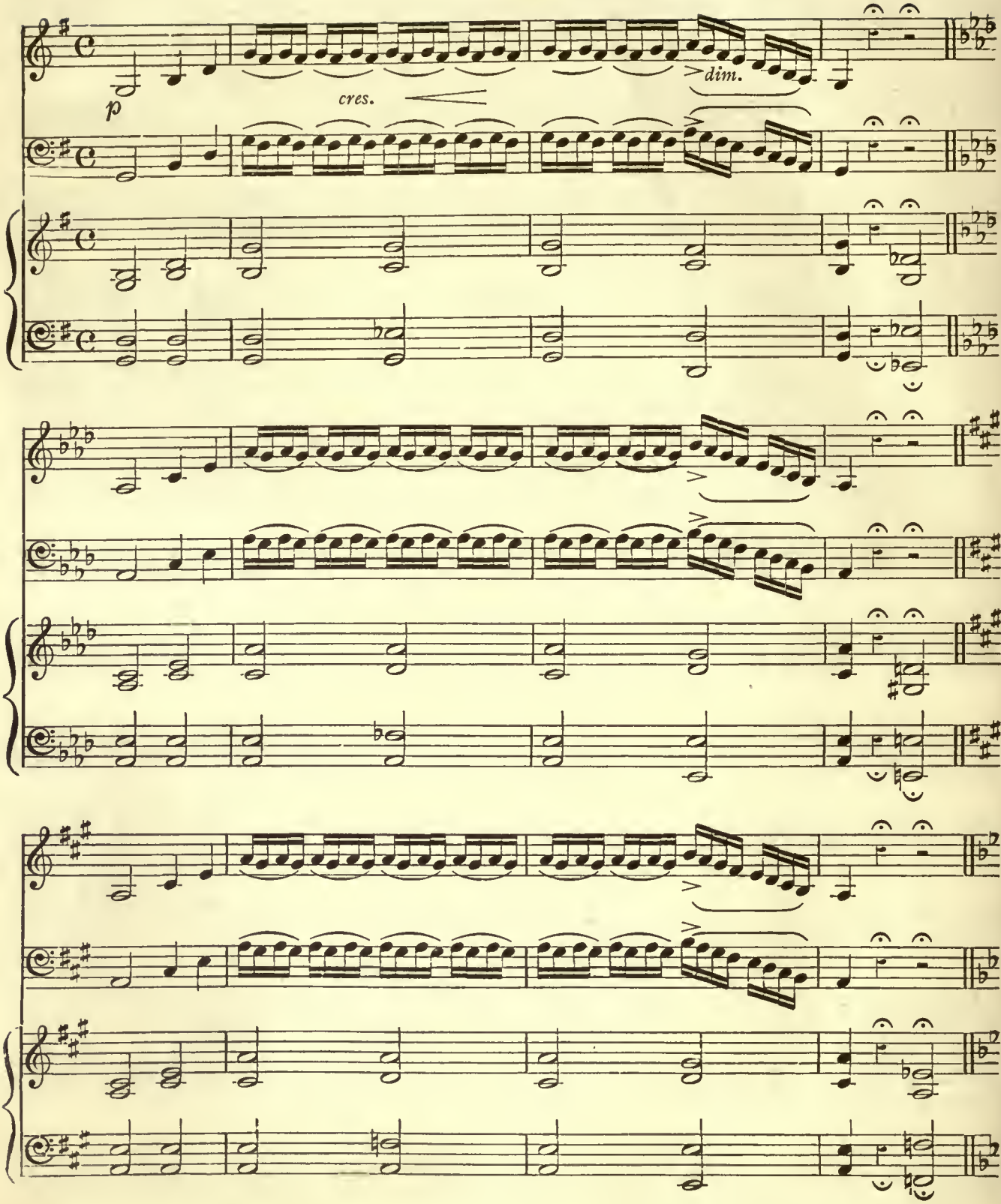

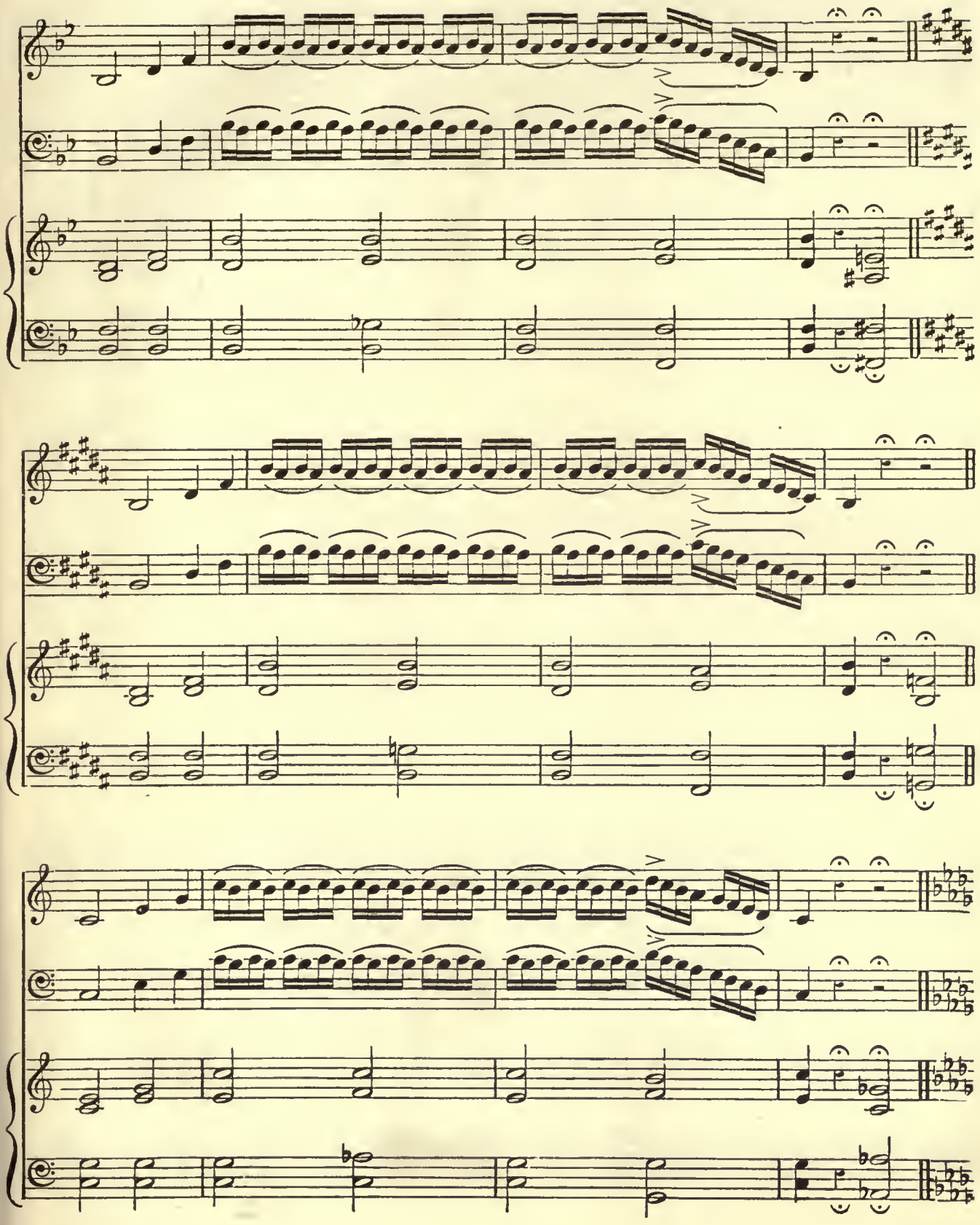

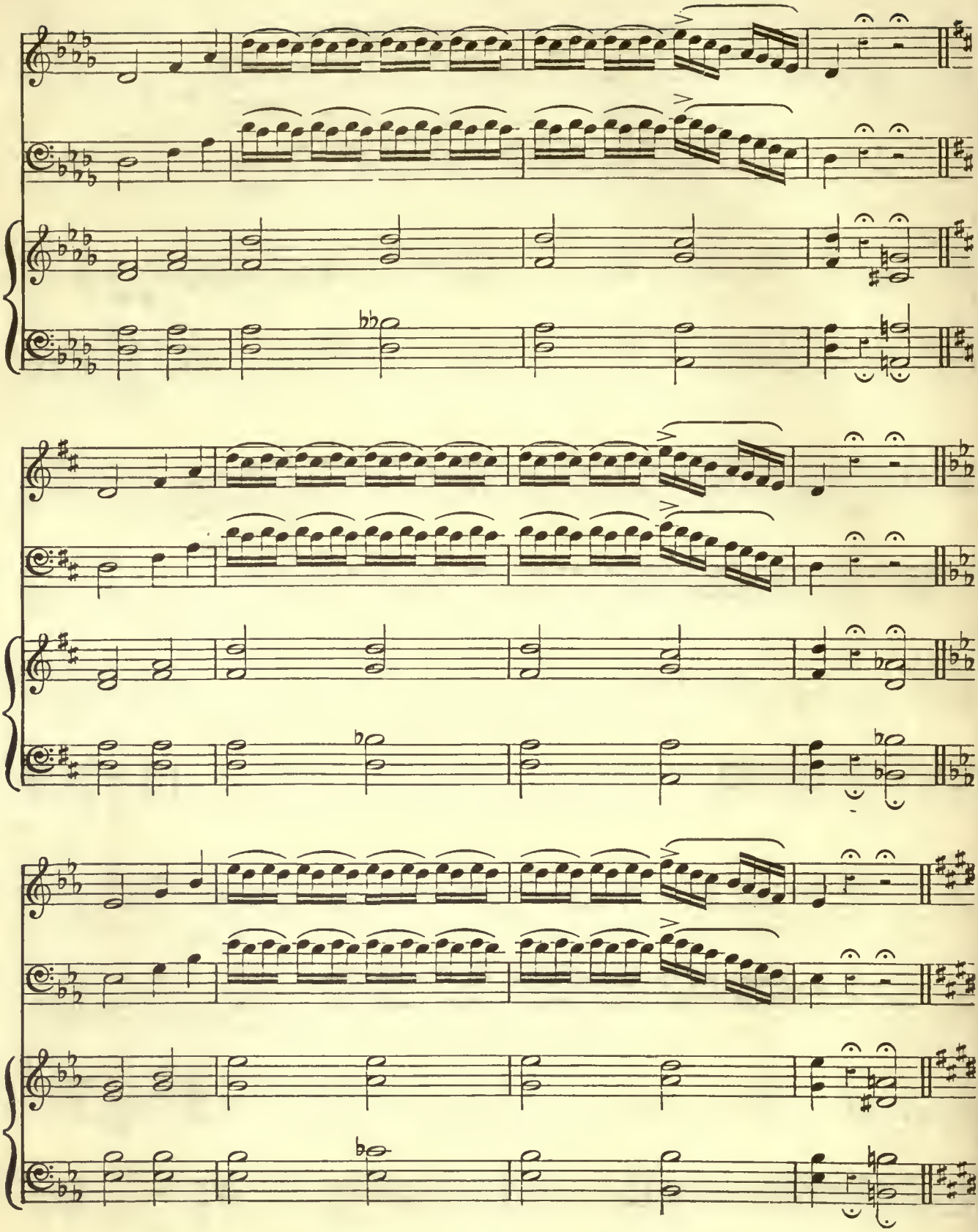

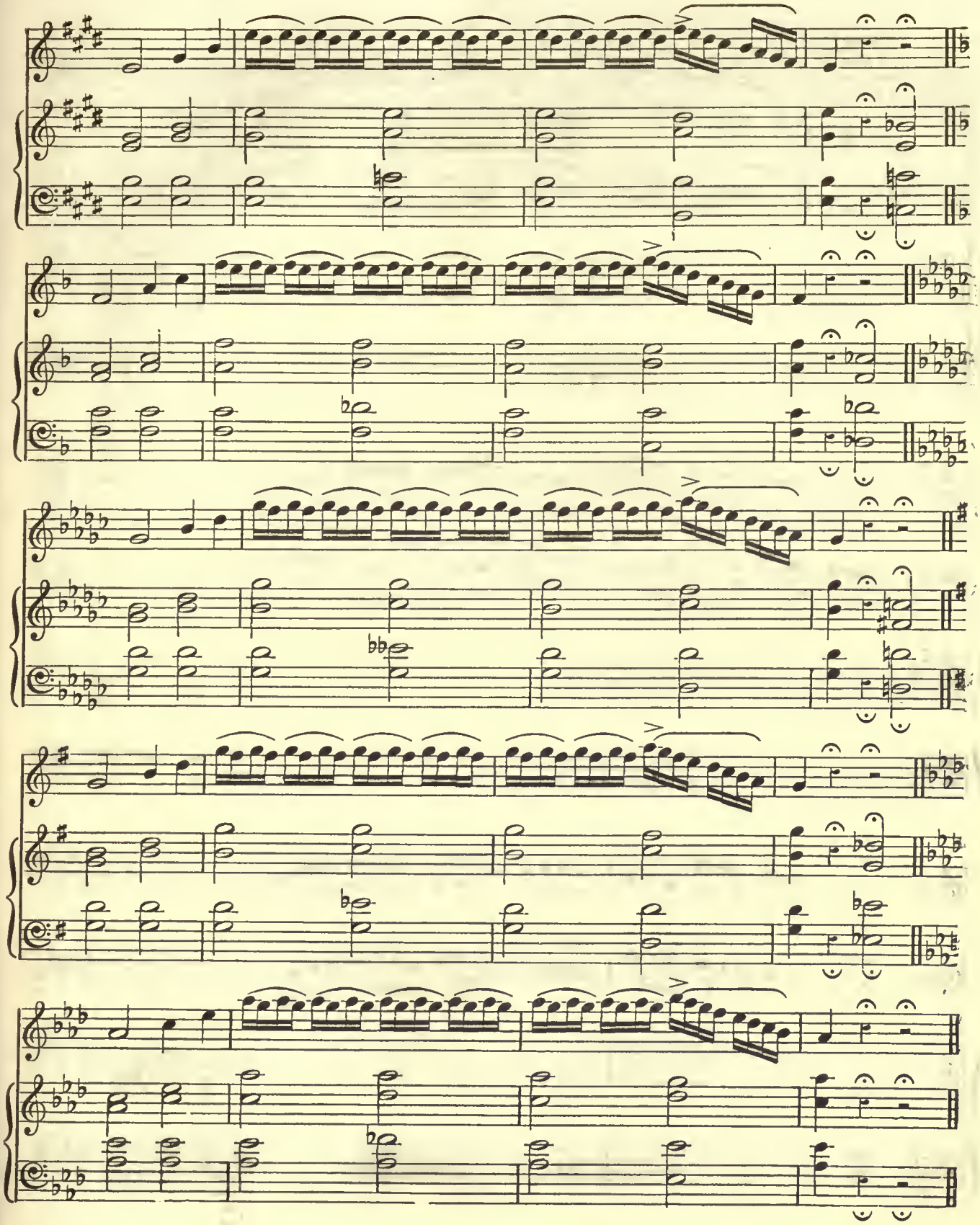

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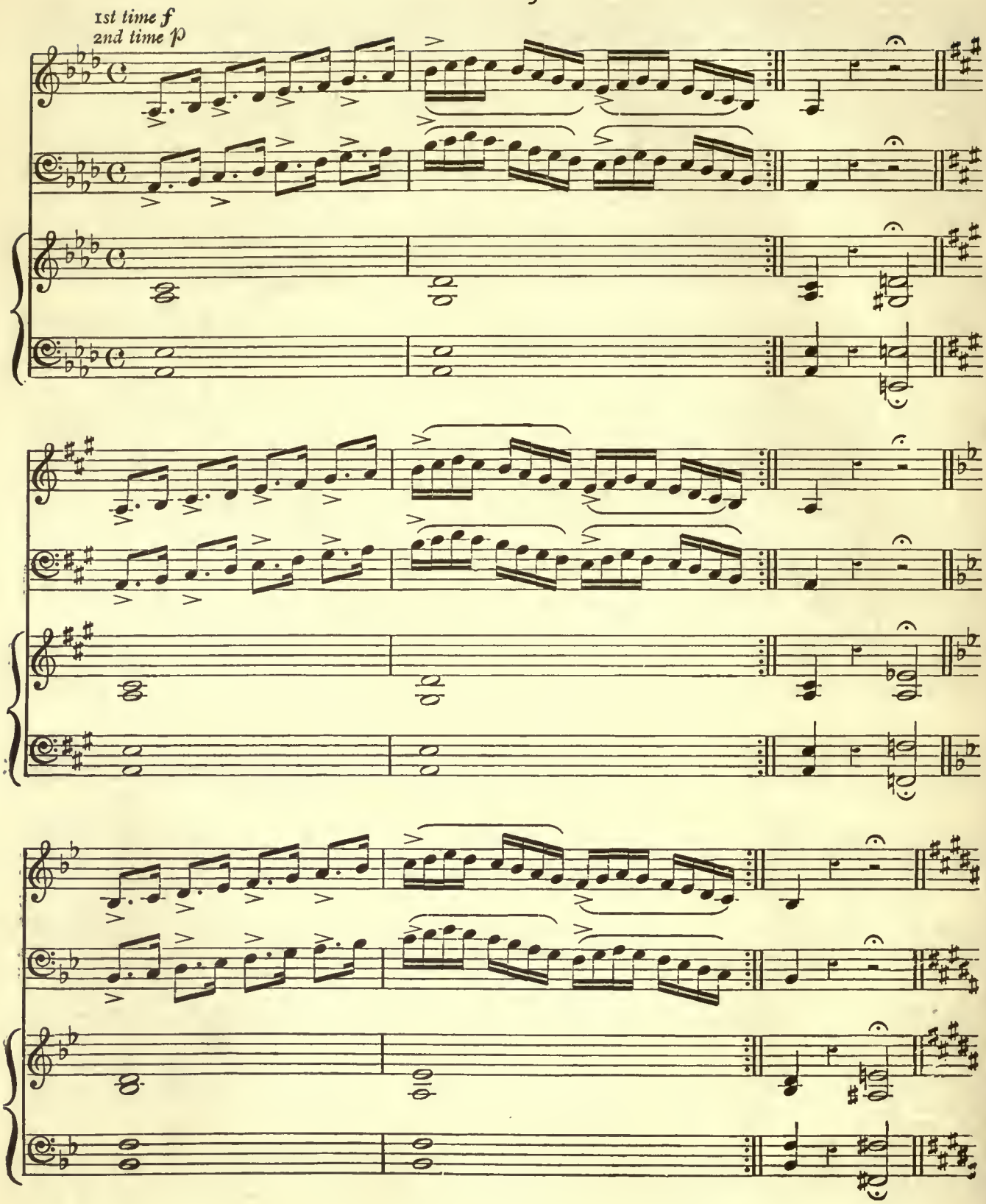

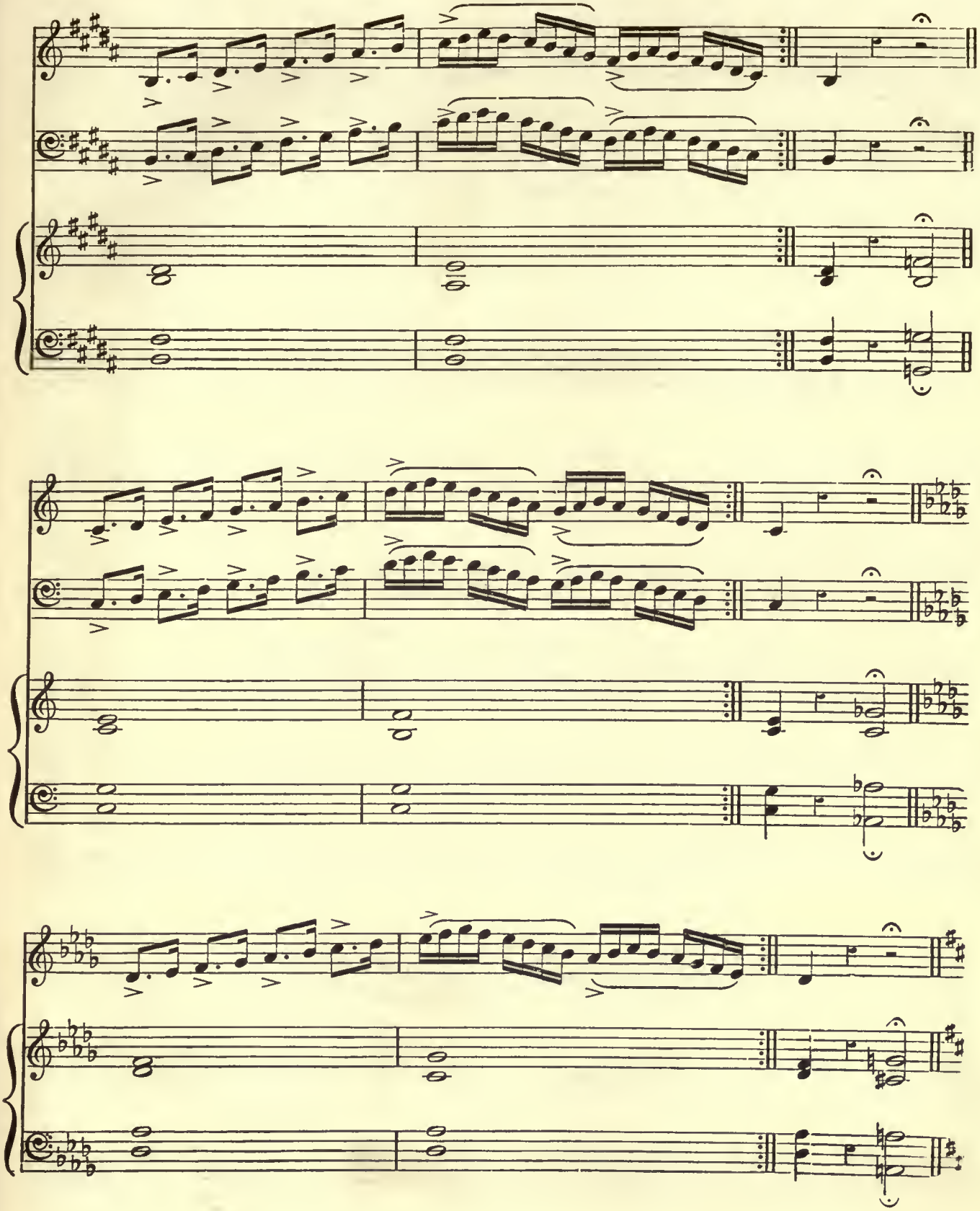

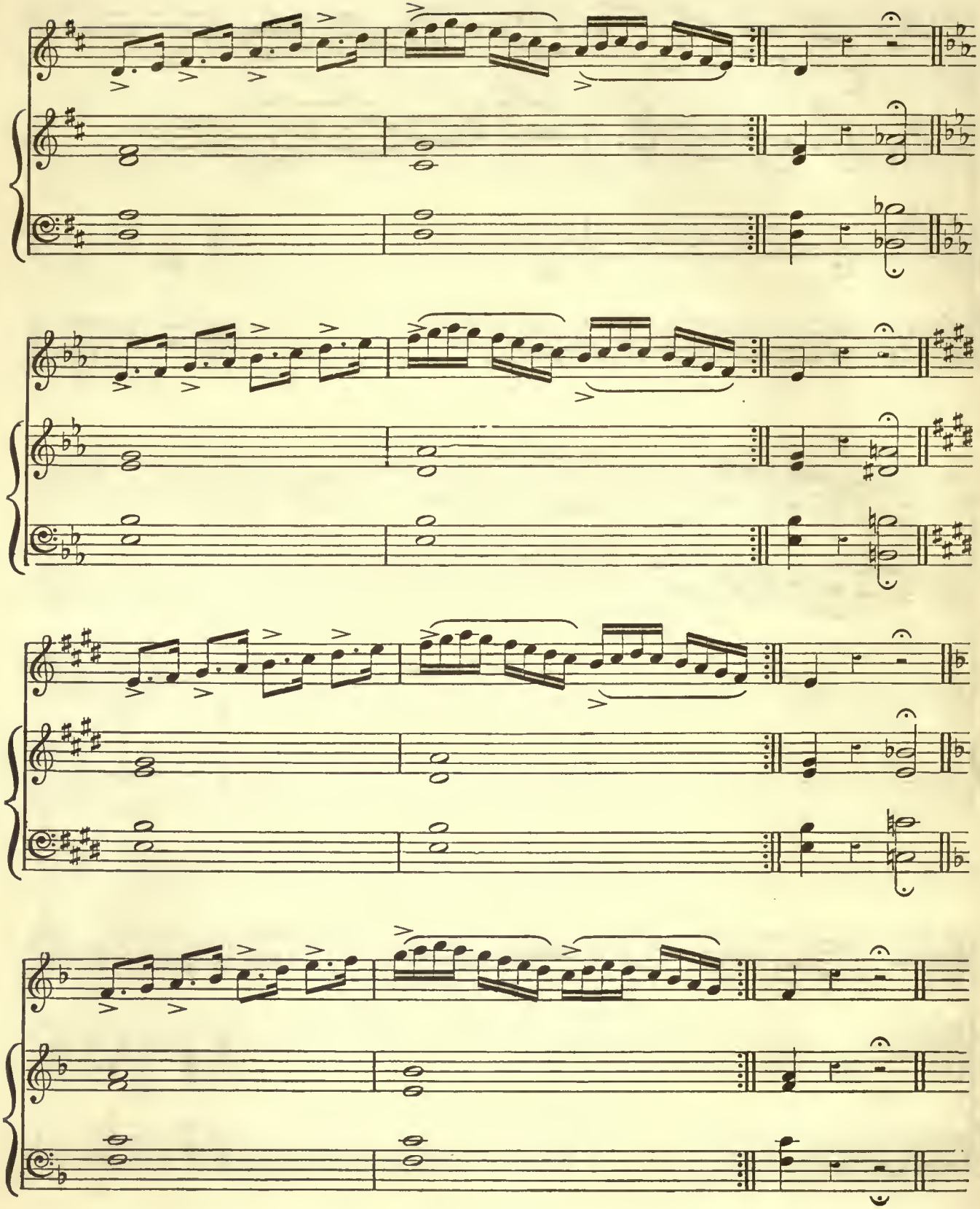

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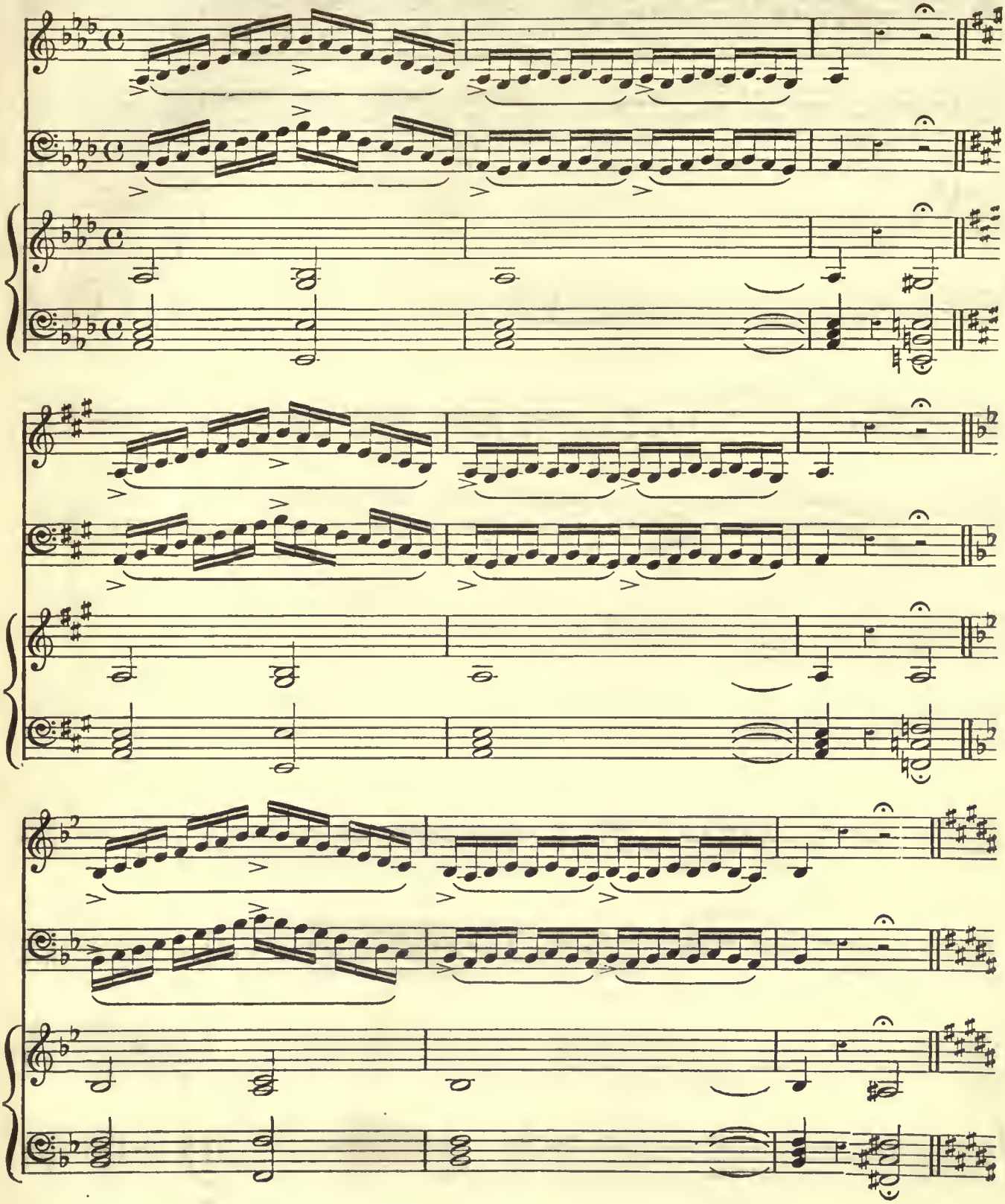

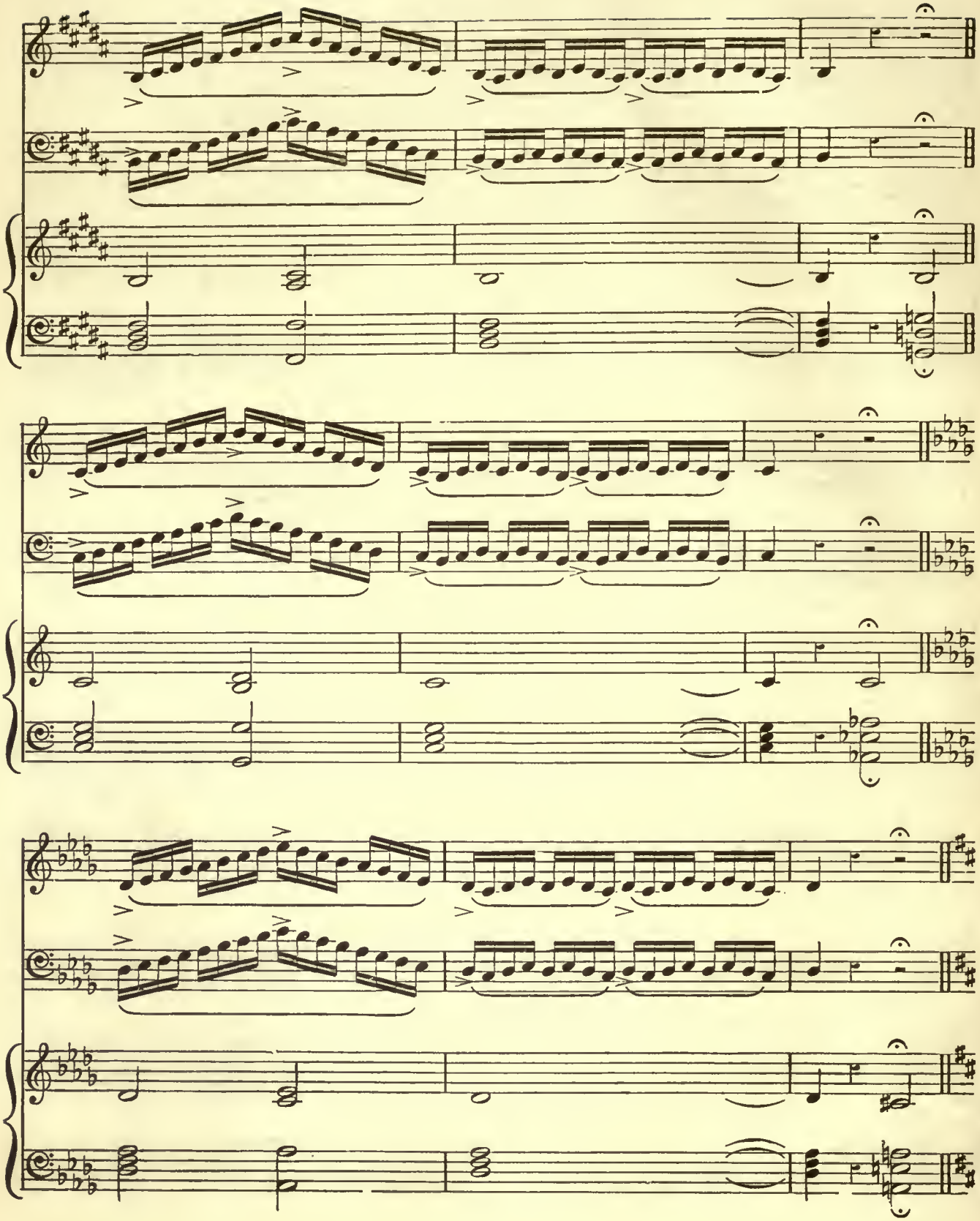

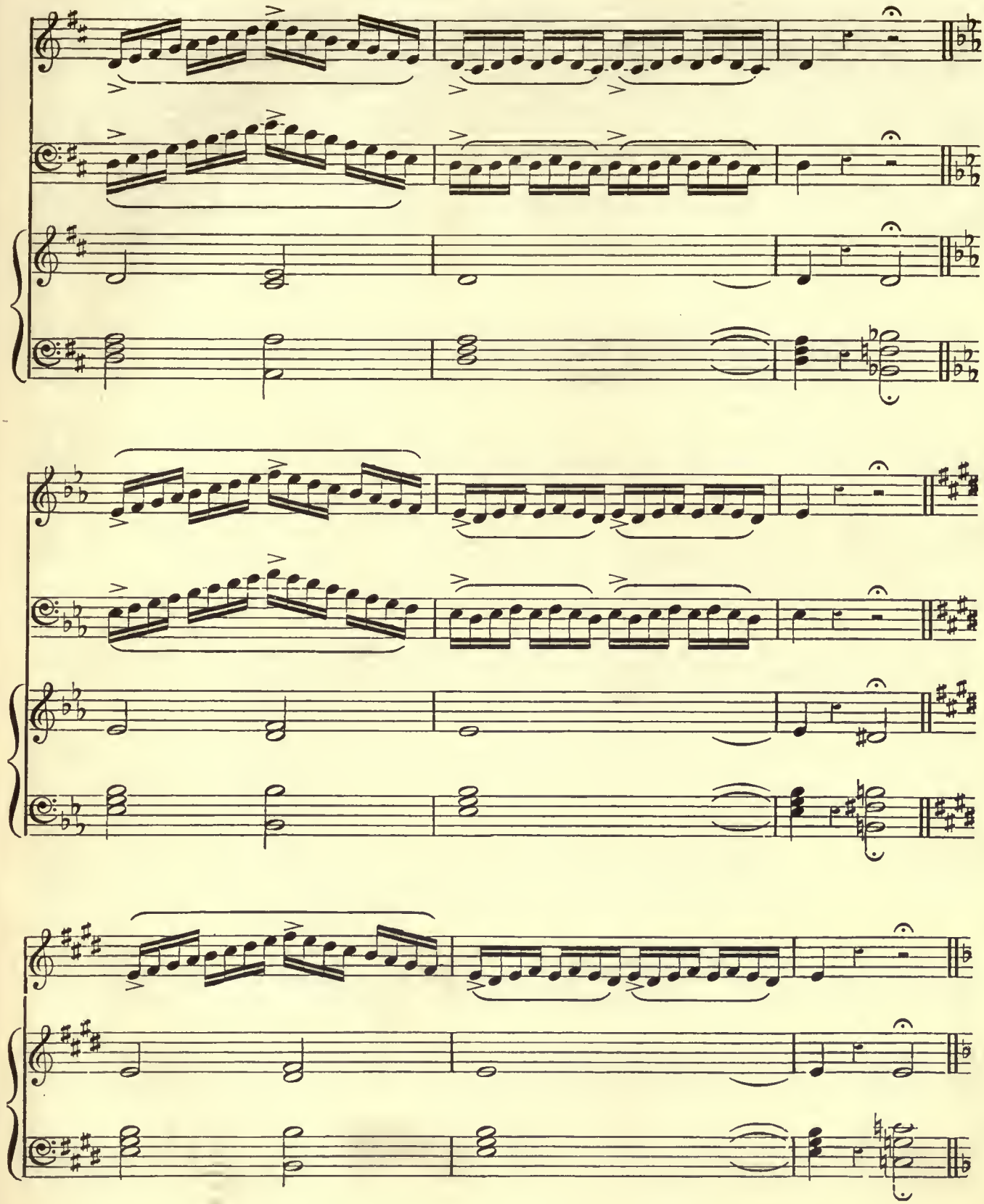

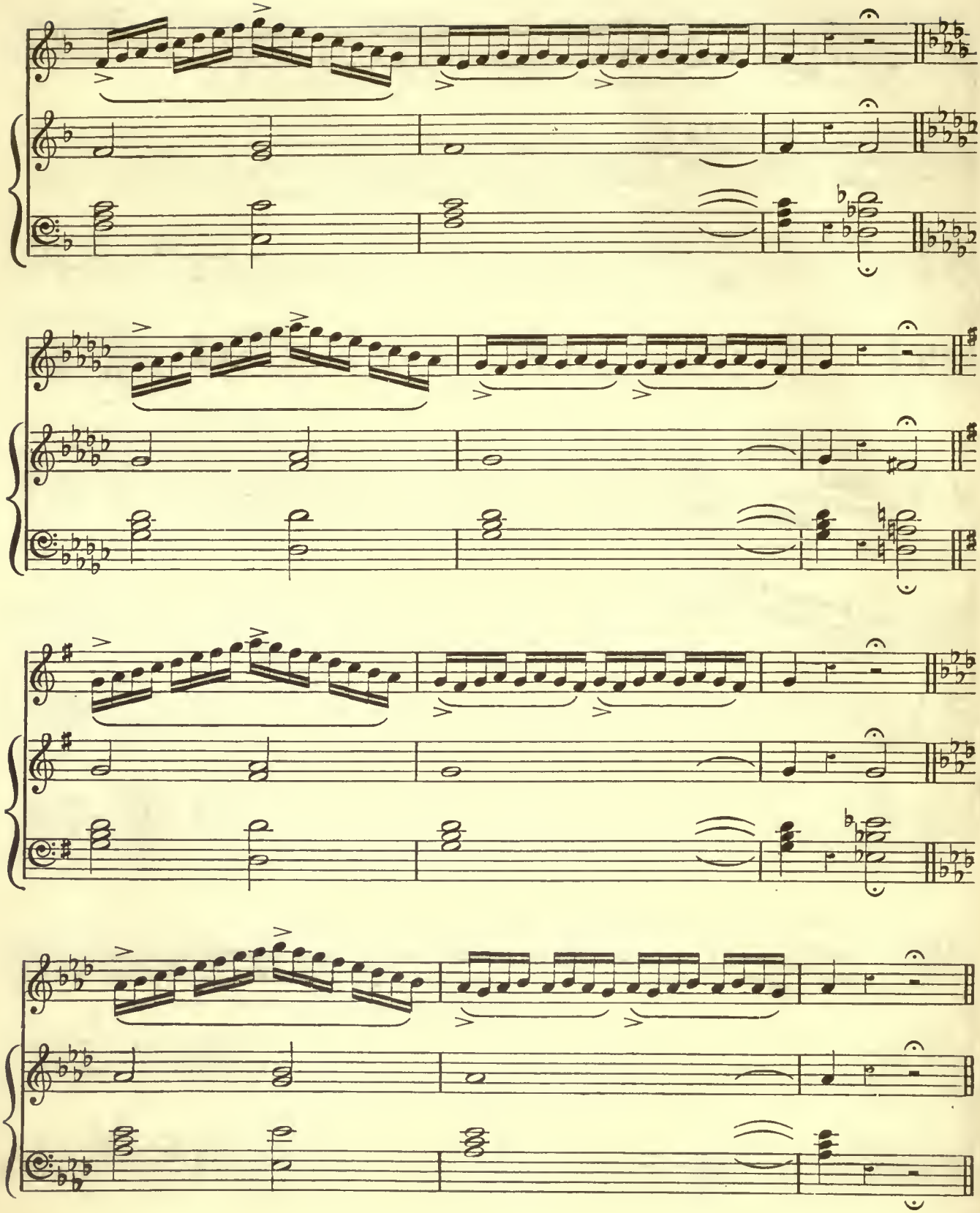

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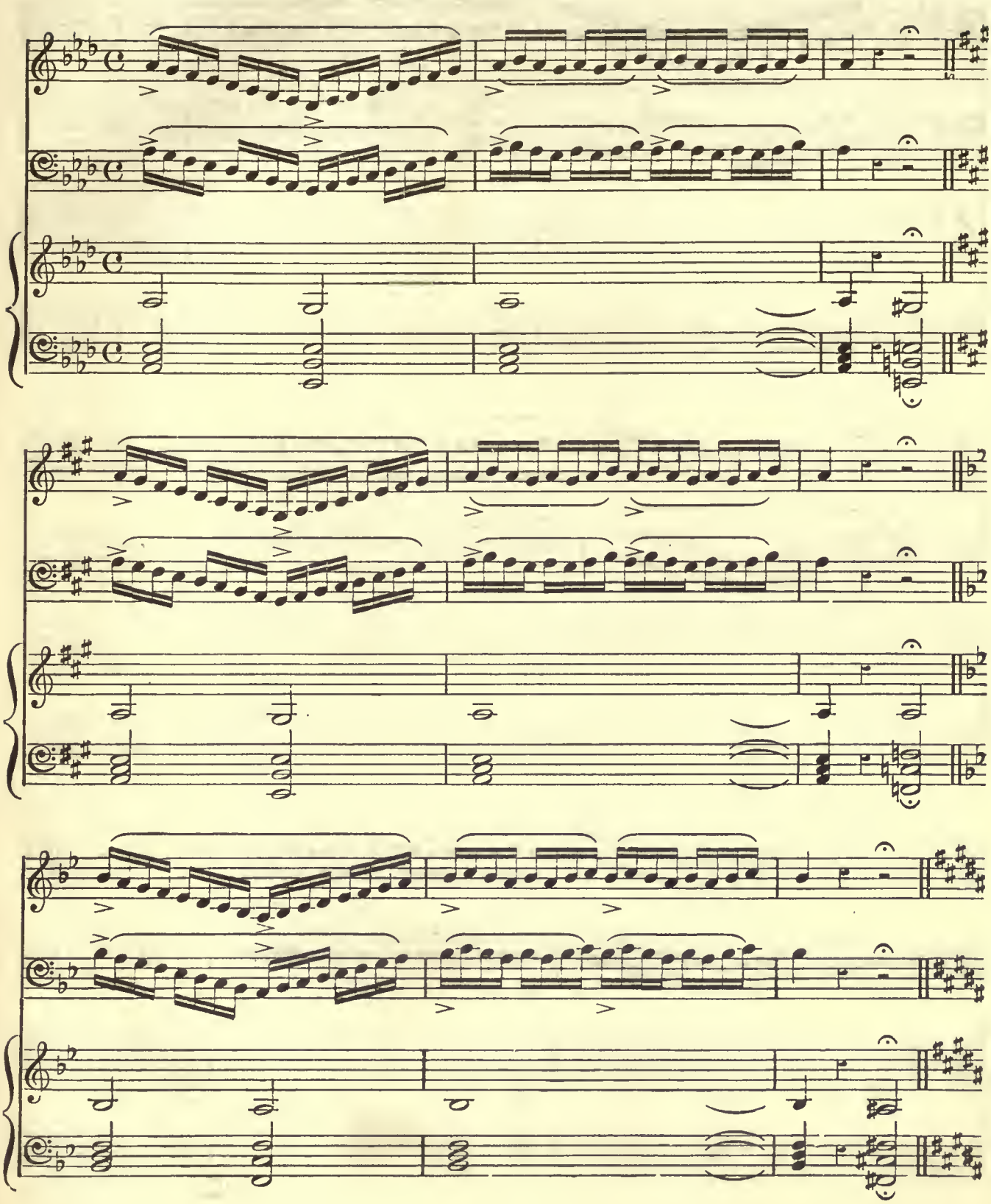

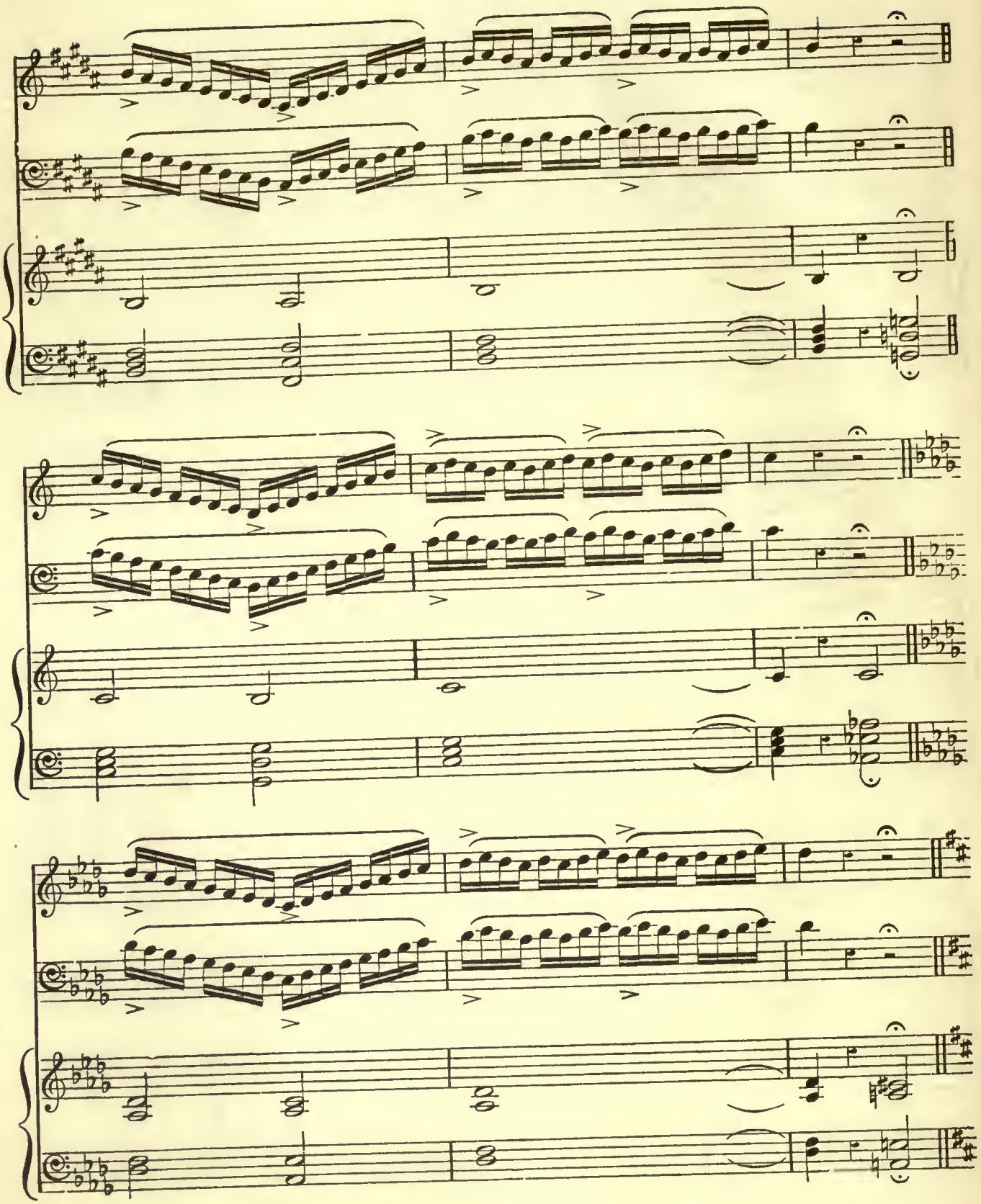

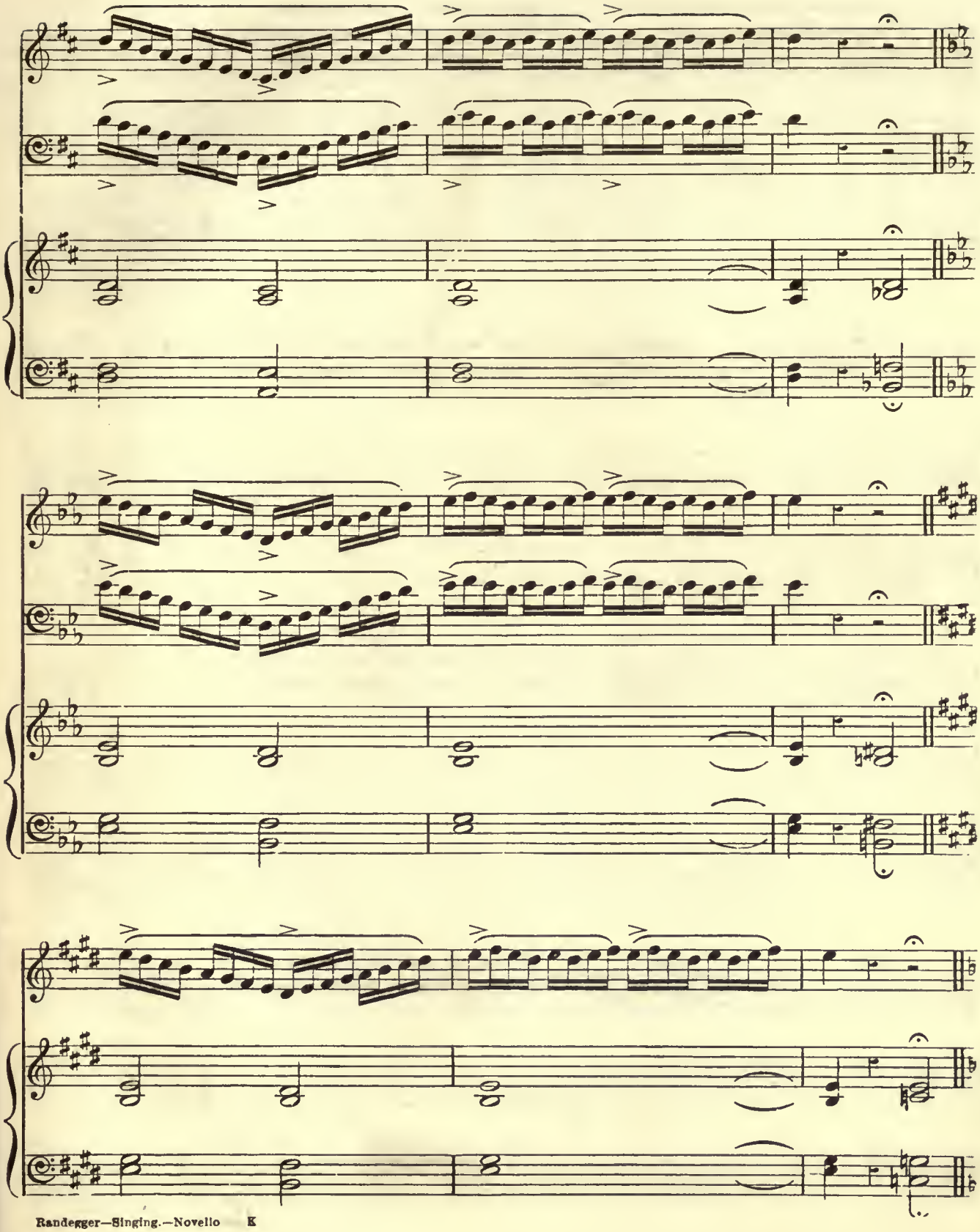

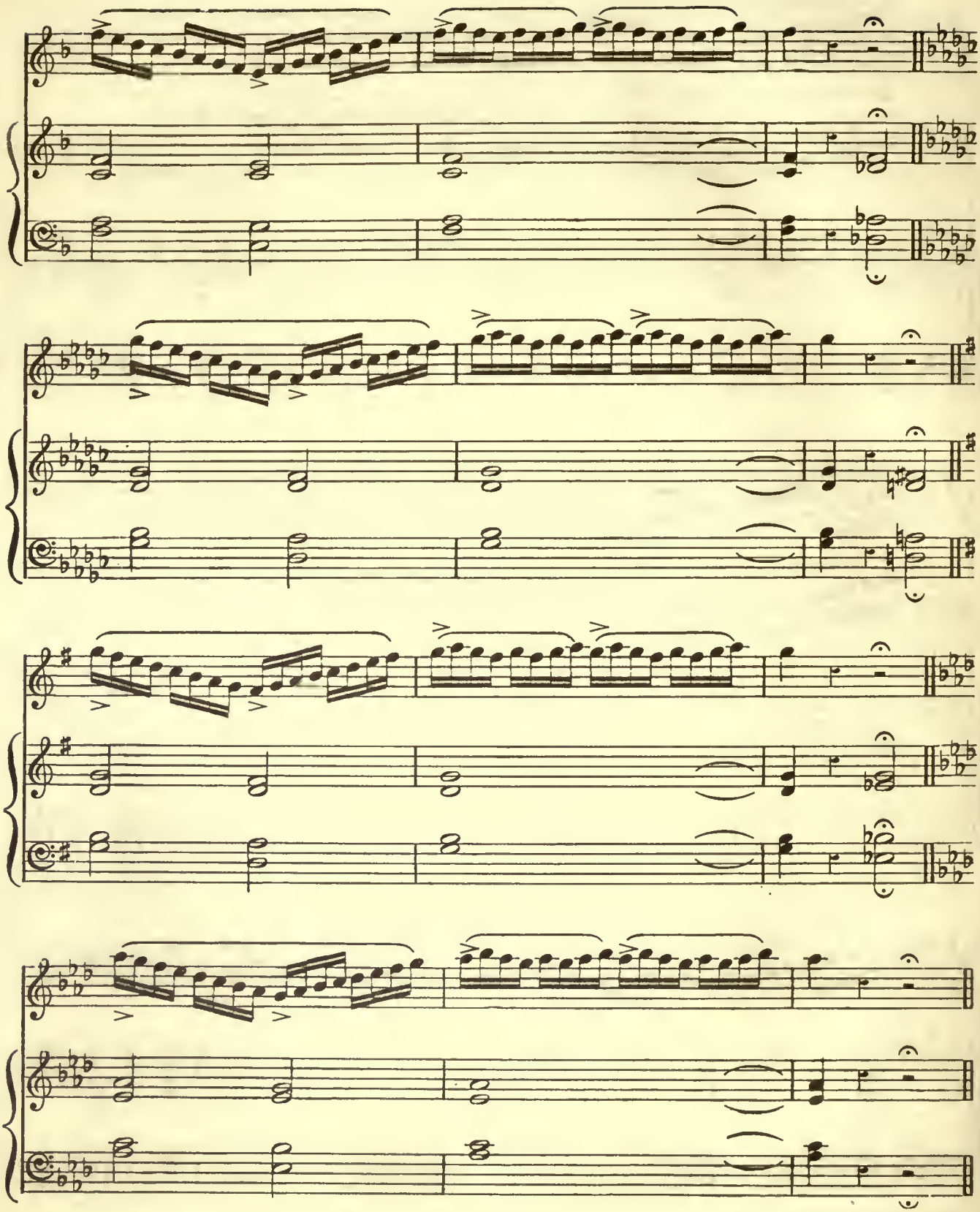

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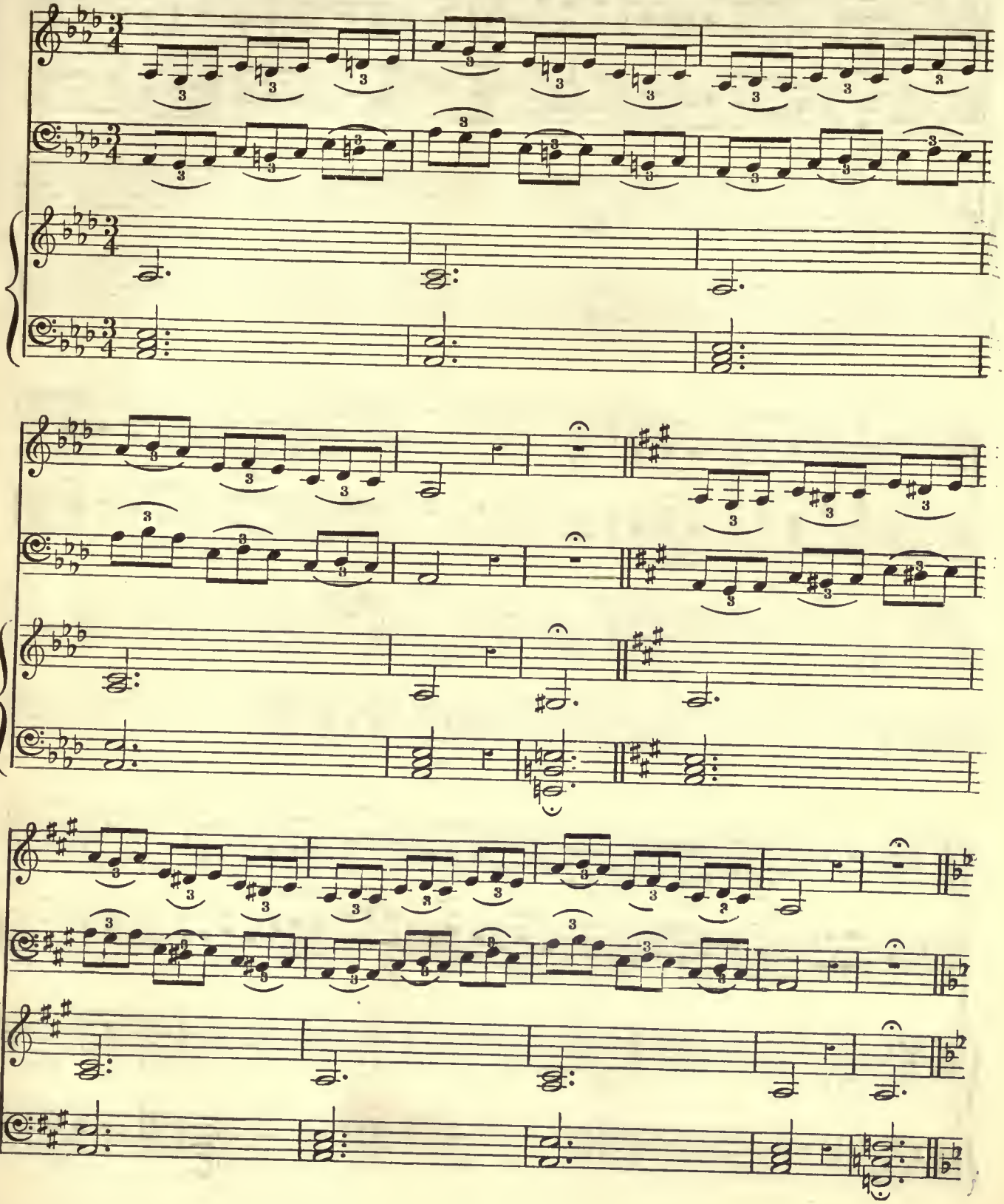

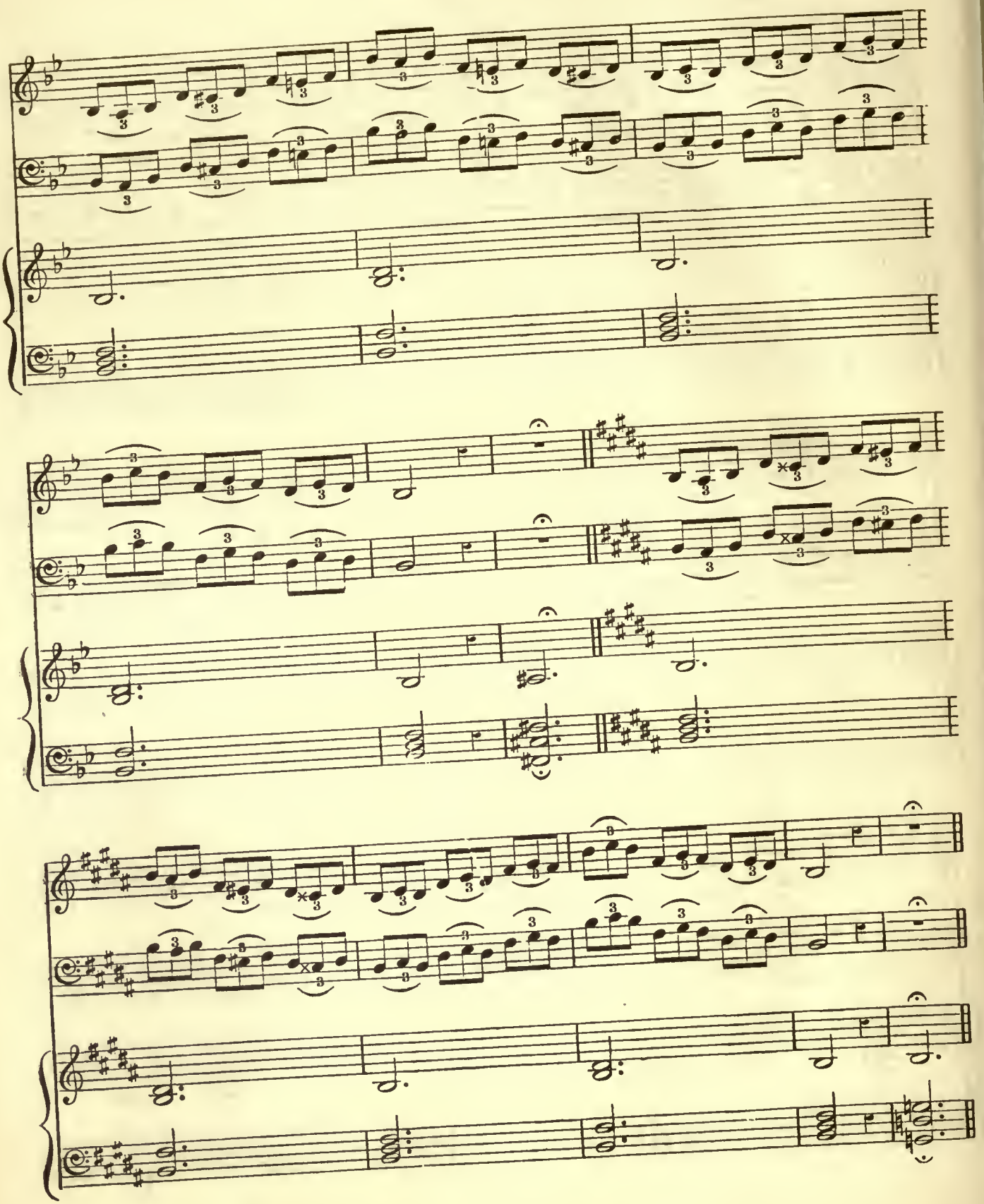

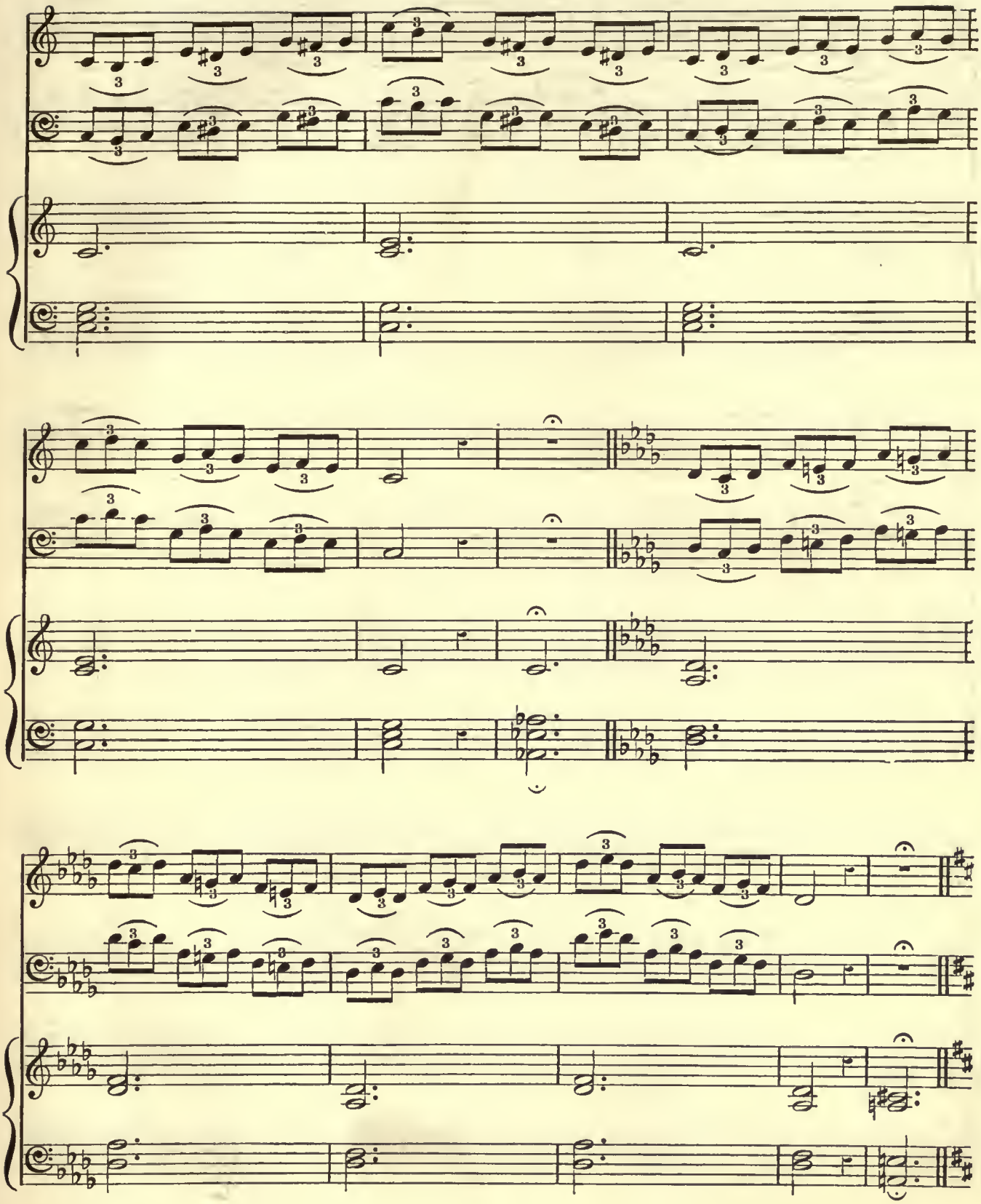

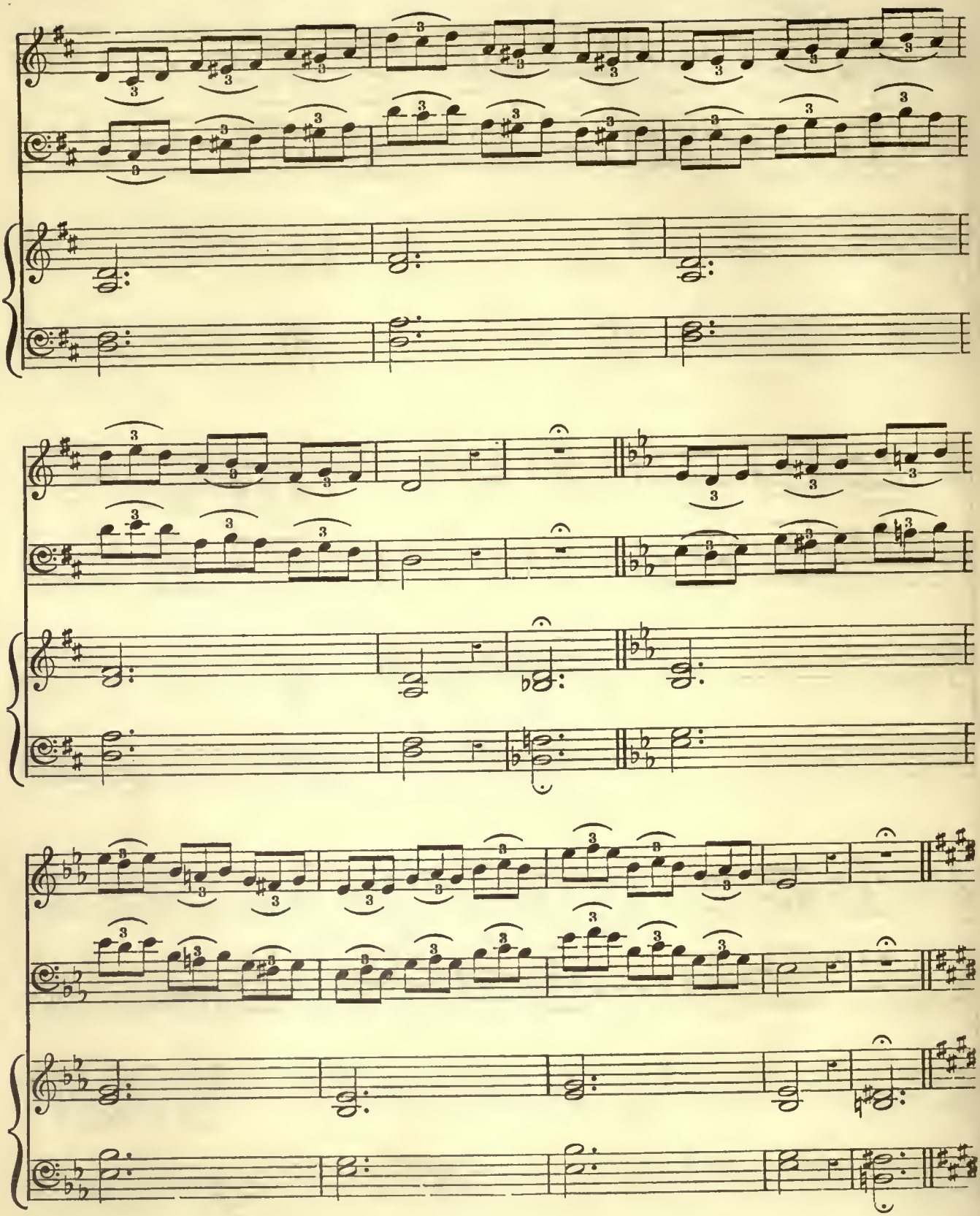

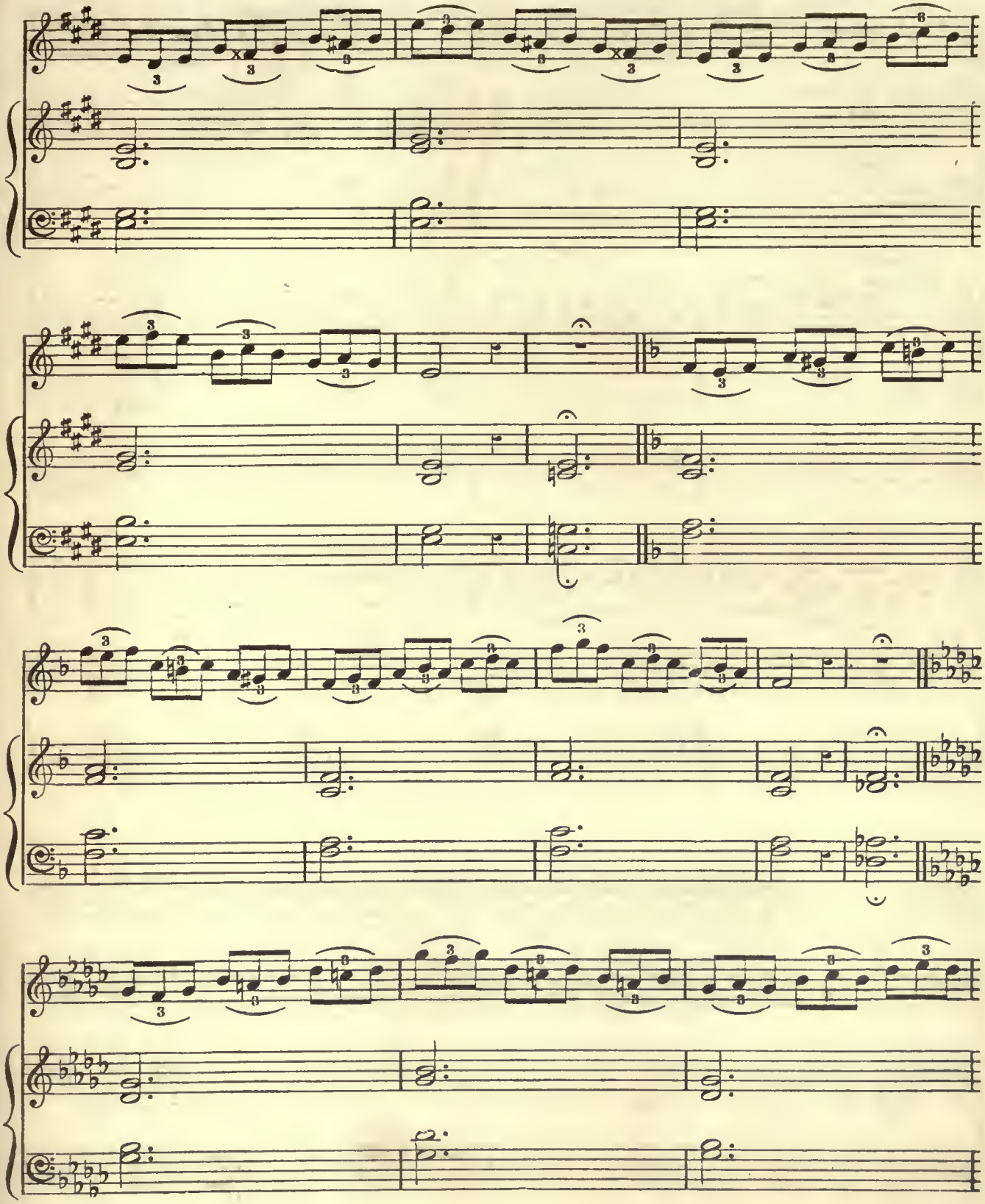

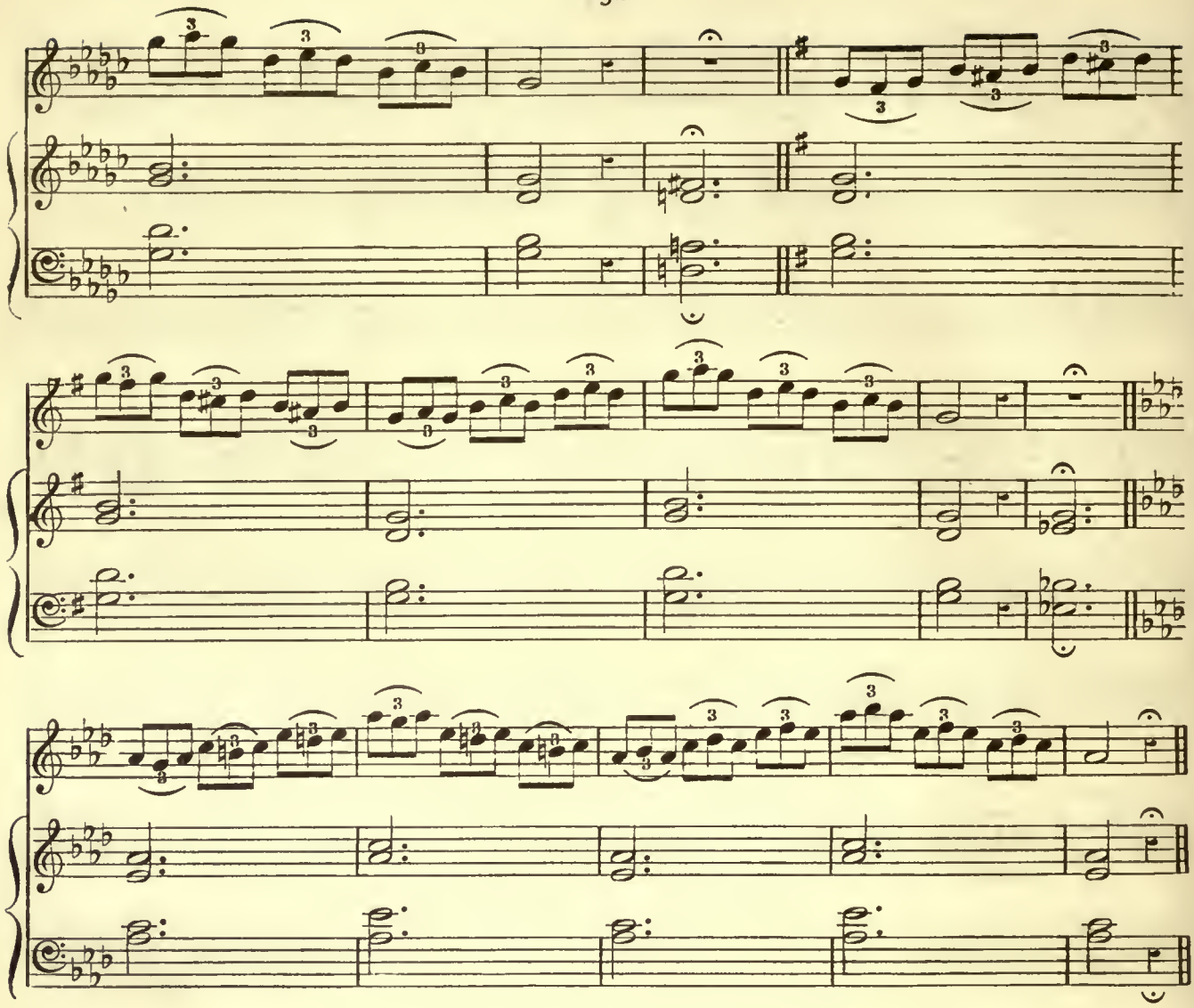

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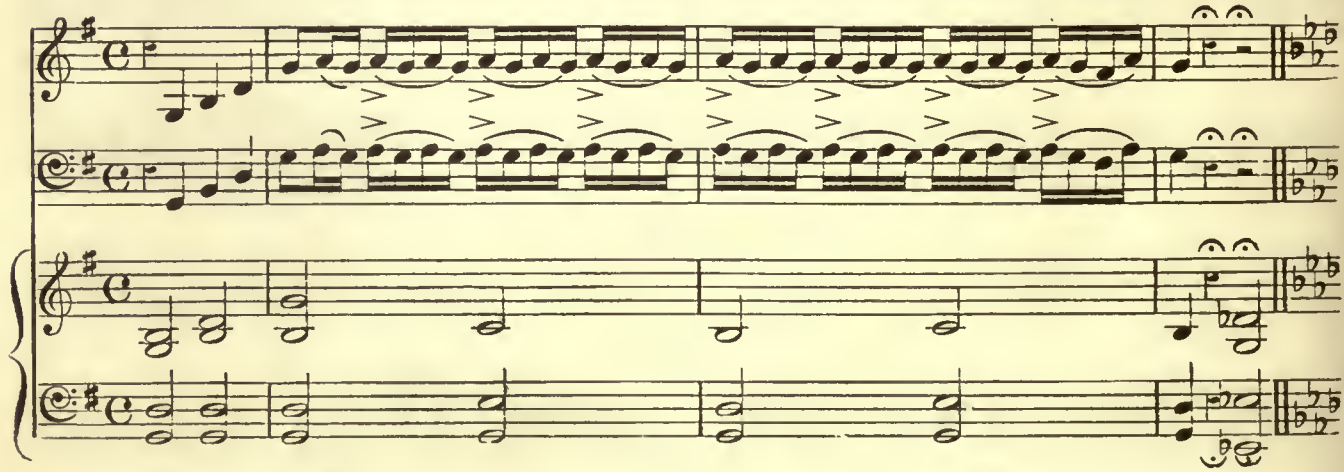
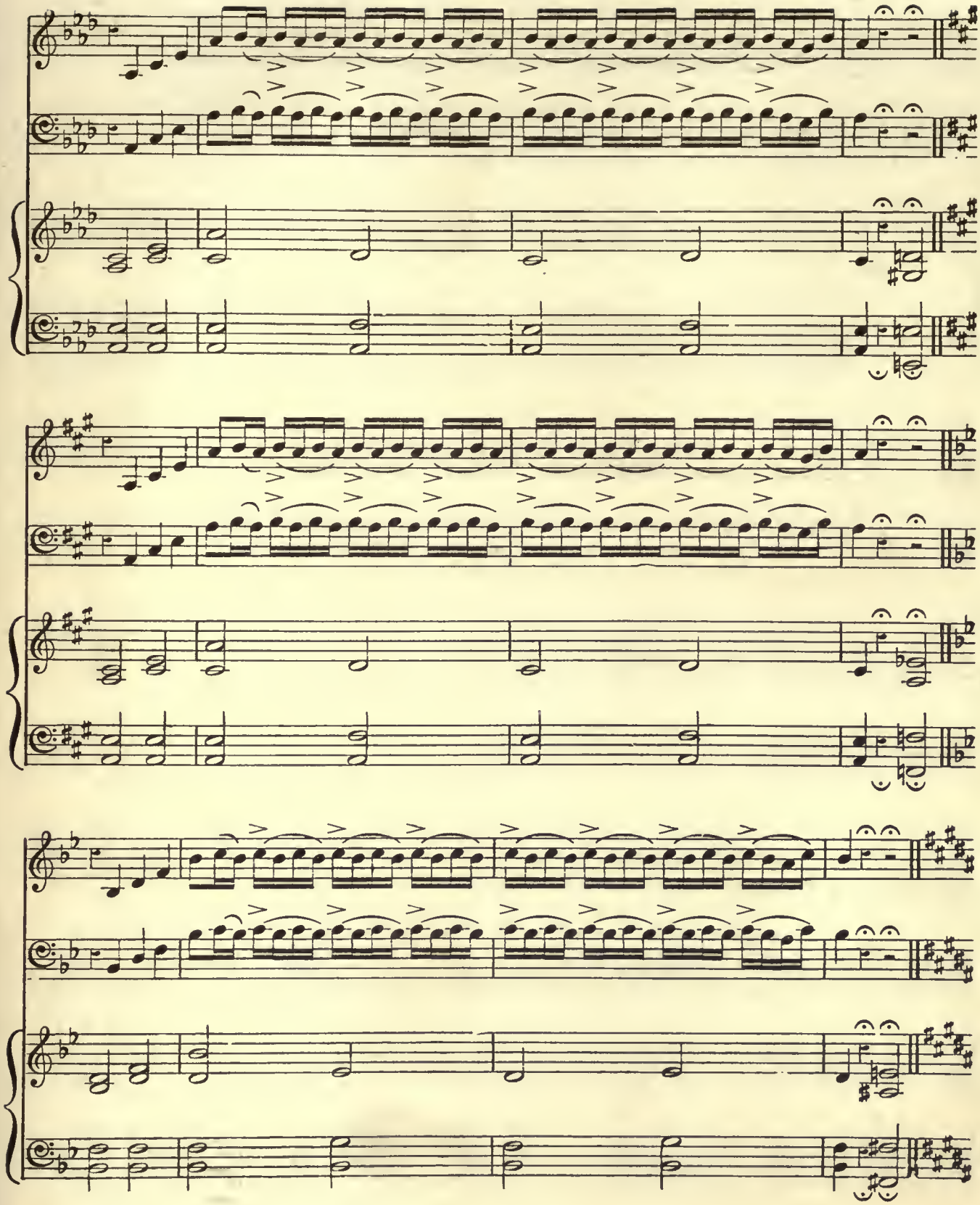
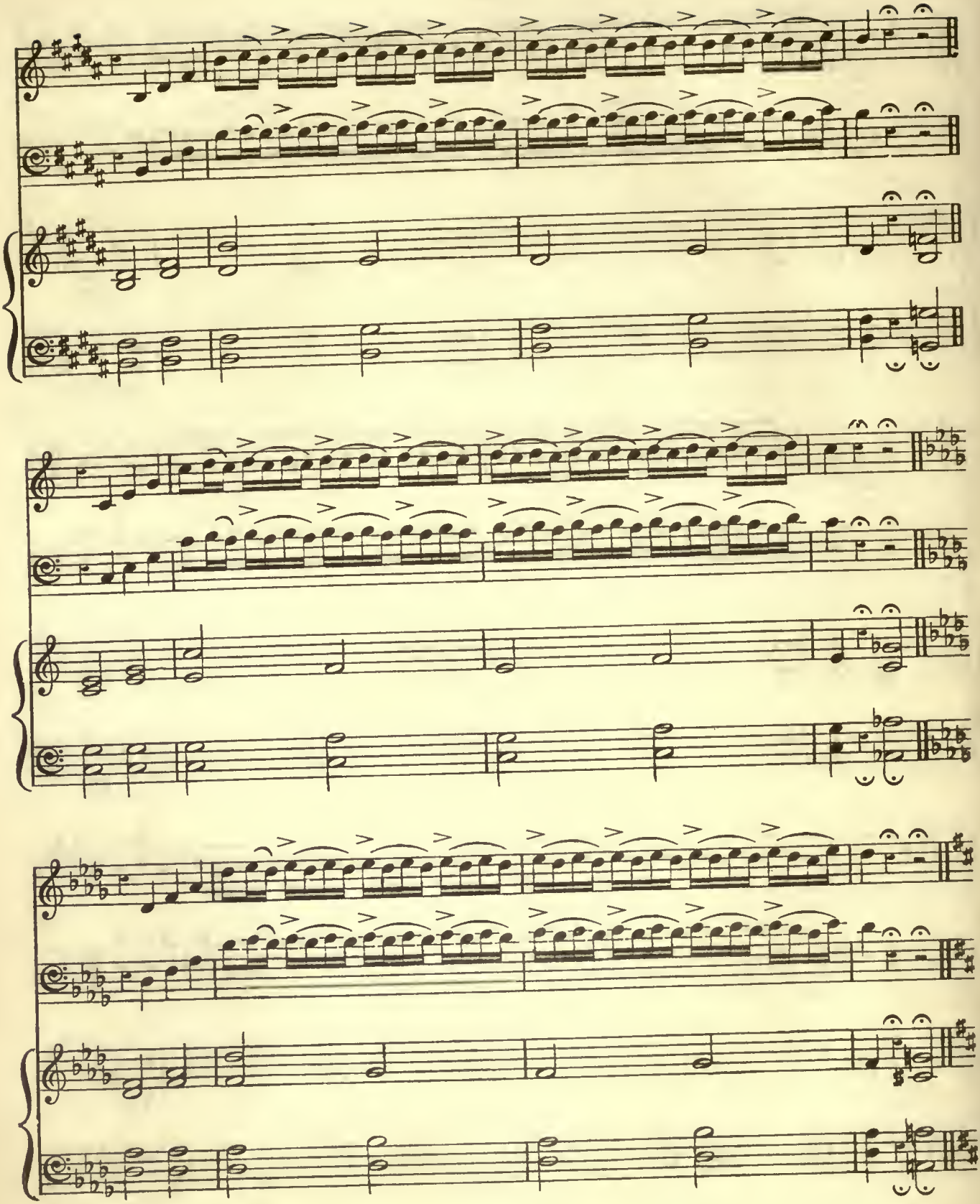
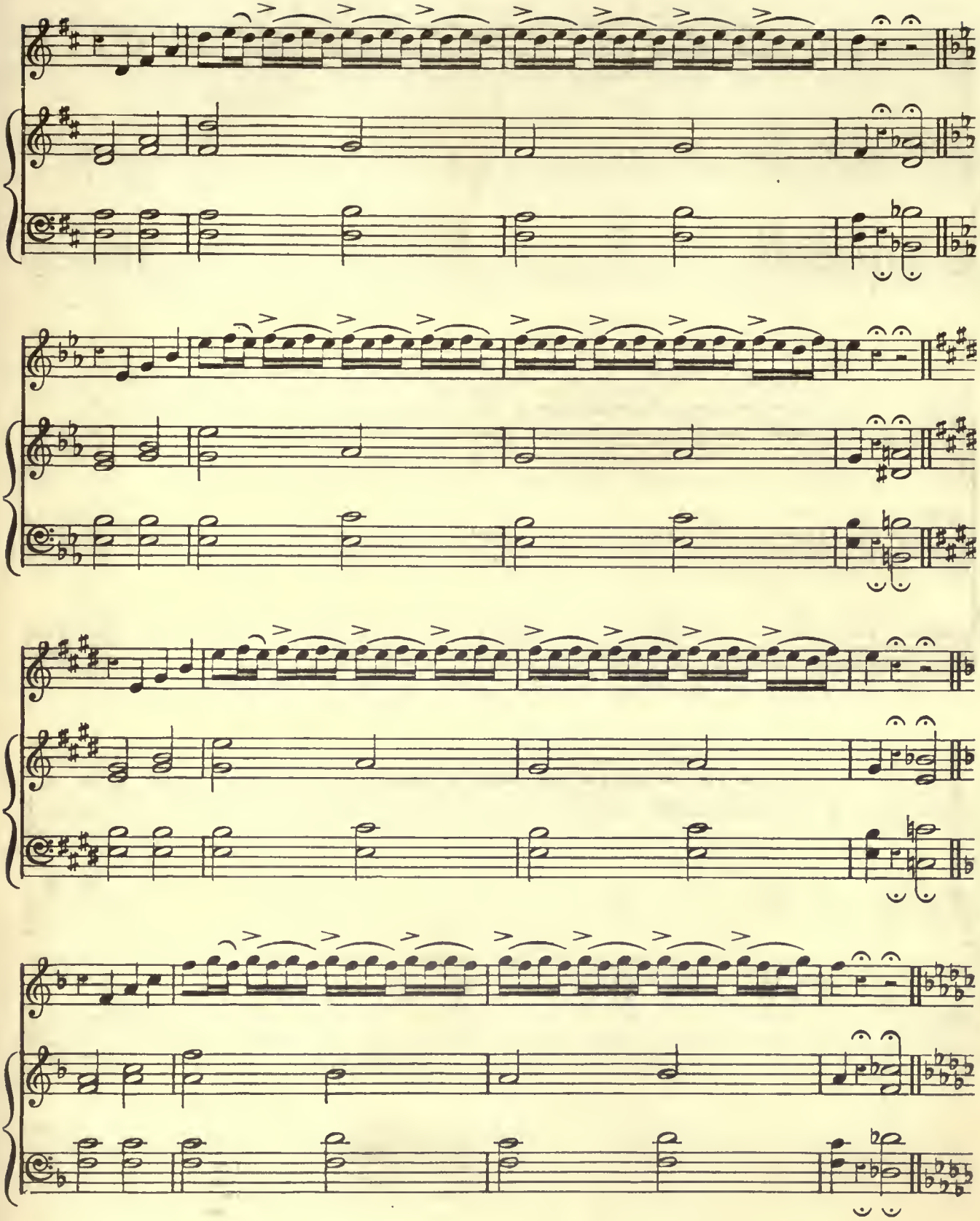
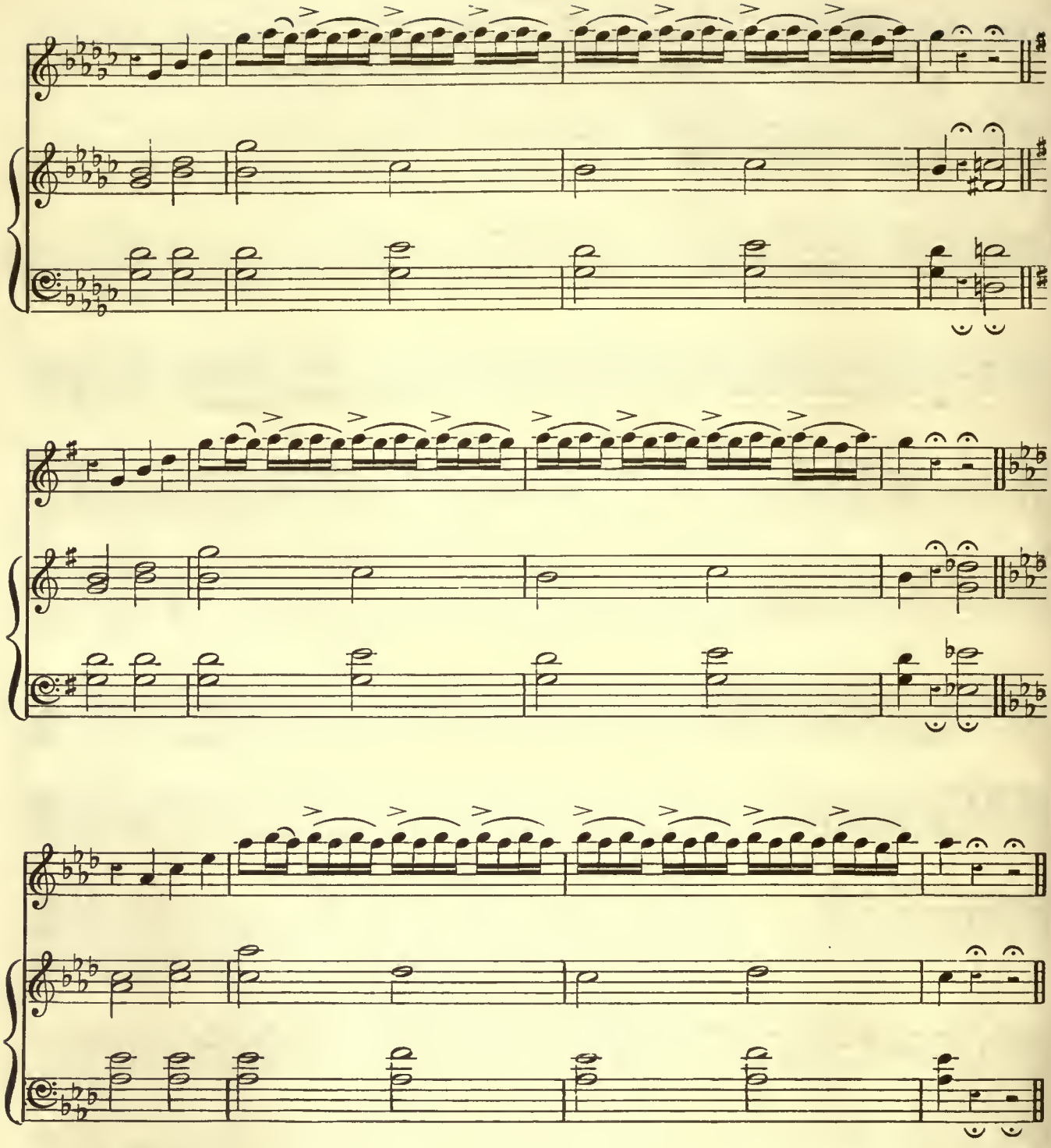


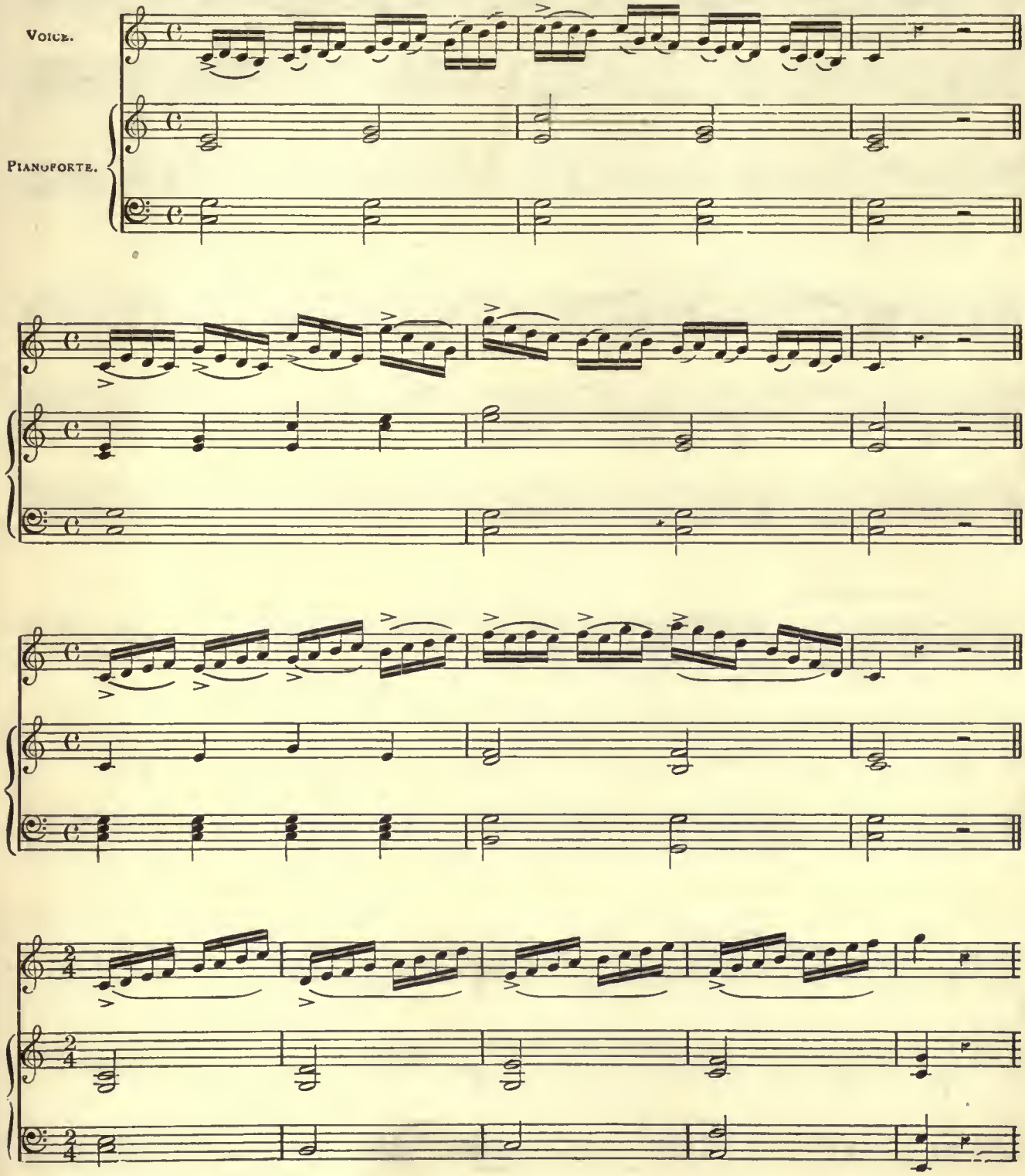


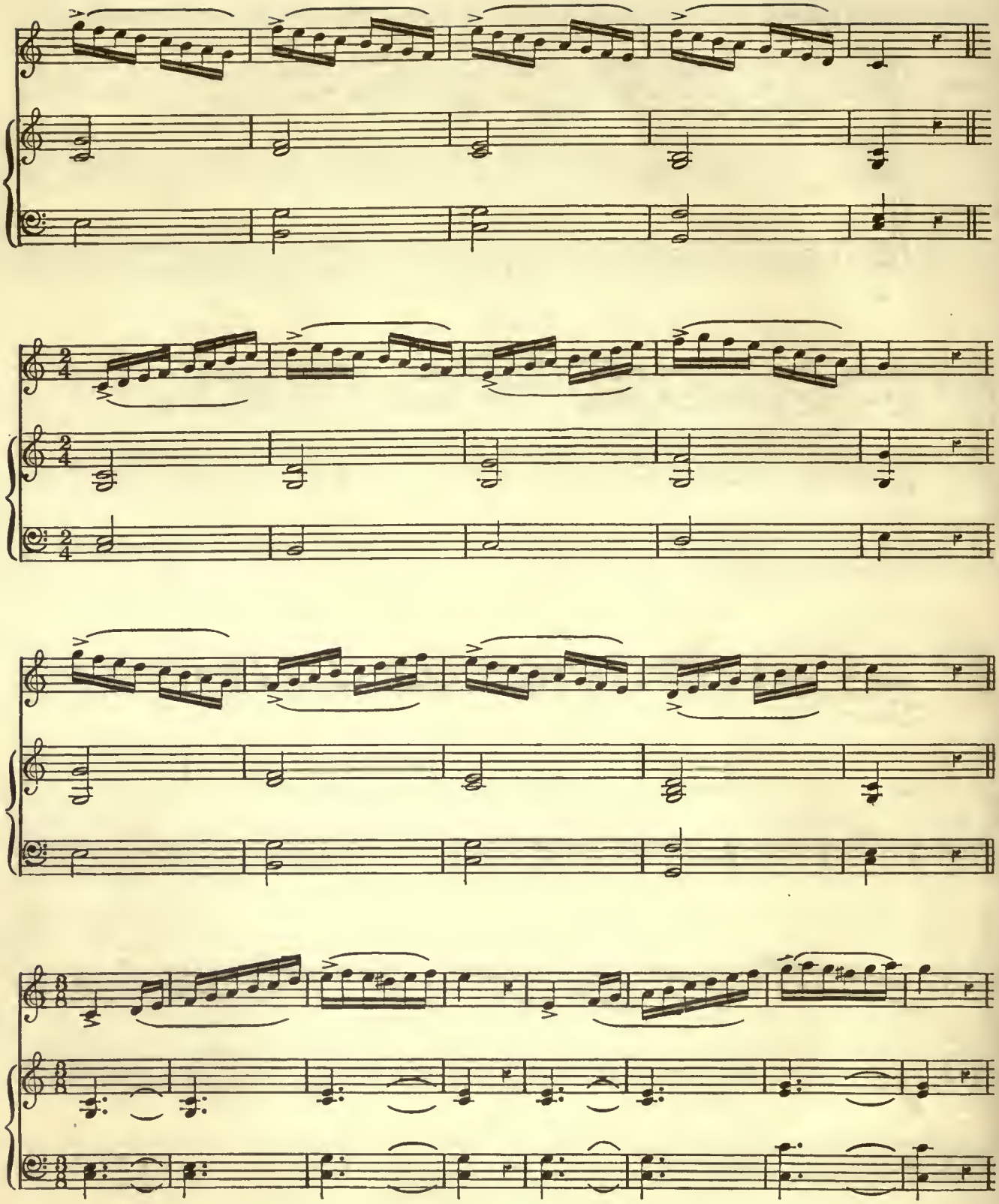


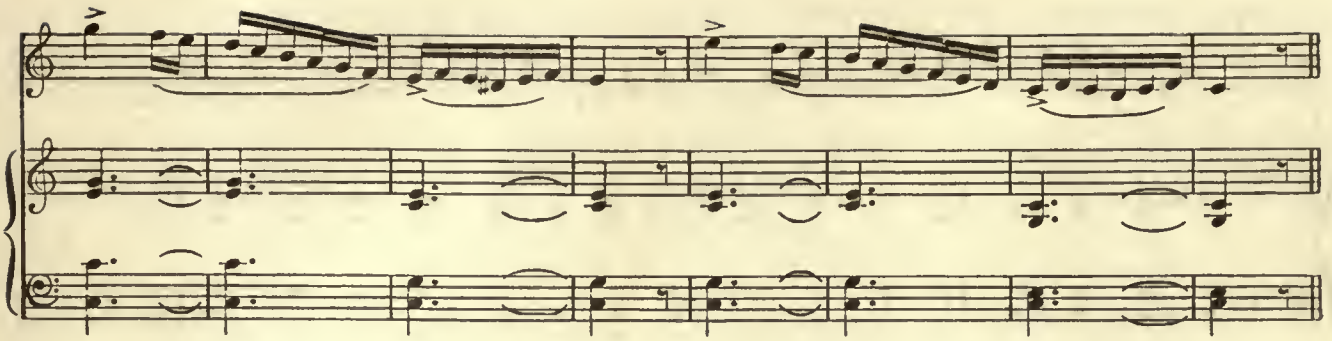


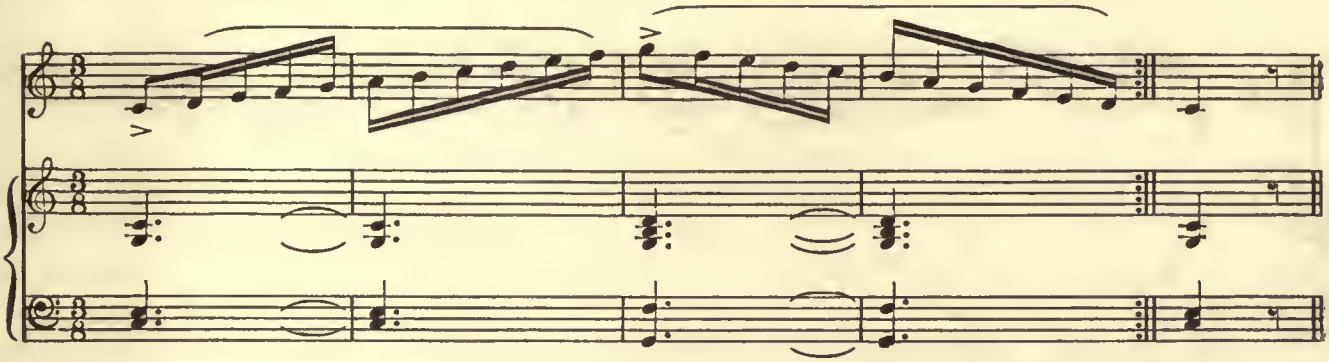


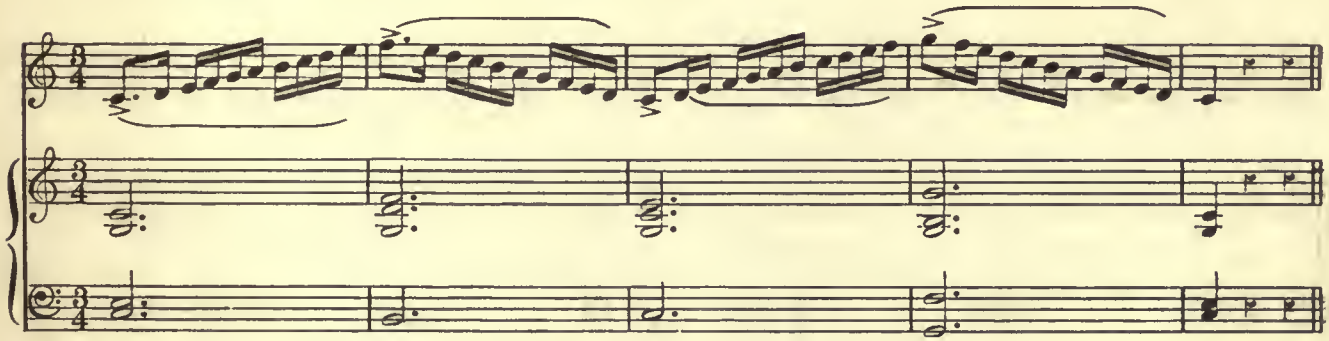
The following Exercises must be transposed into every Key, adapting them within the compass of each voice.



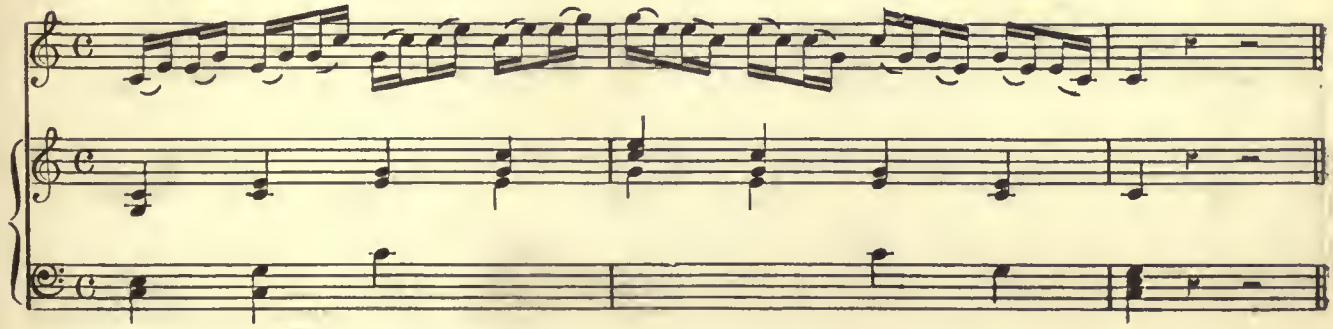


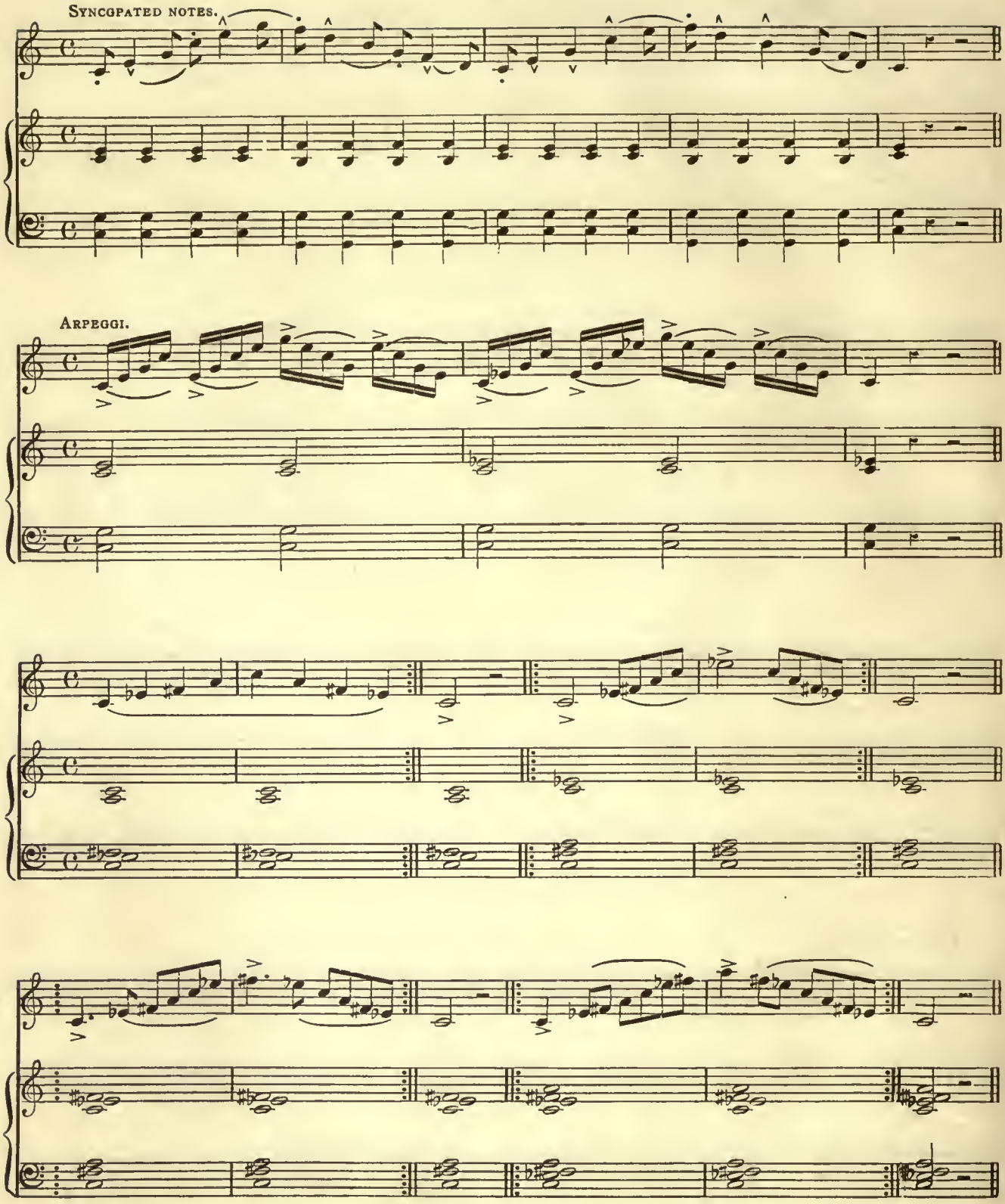




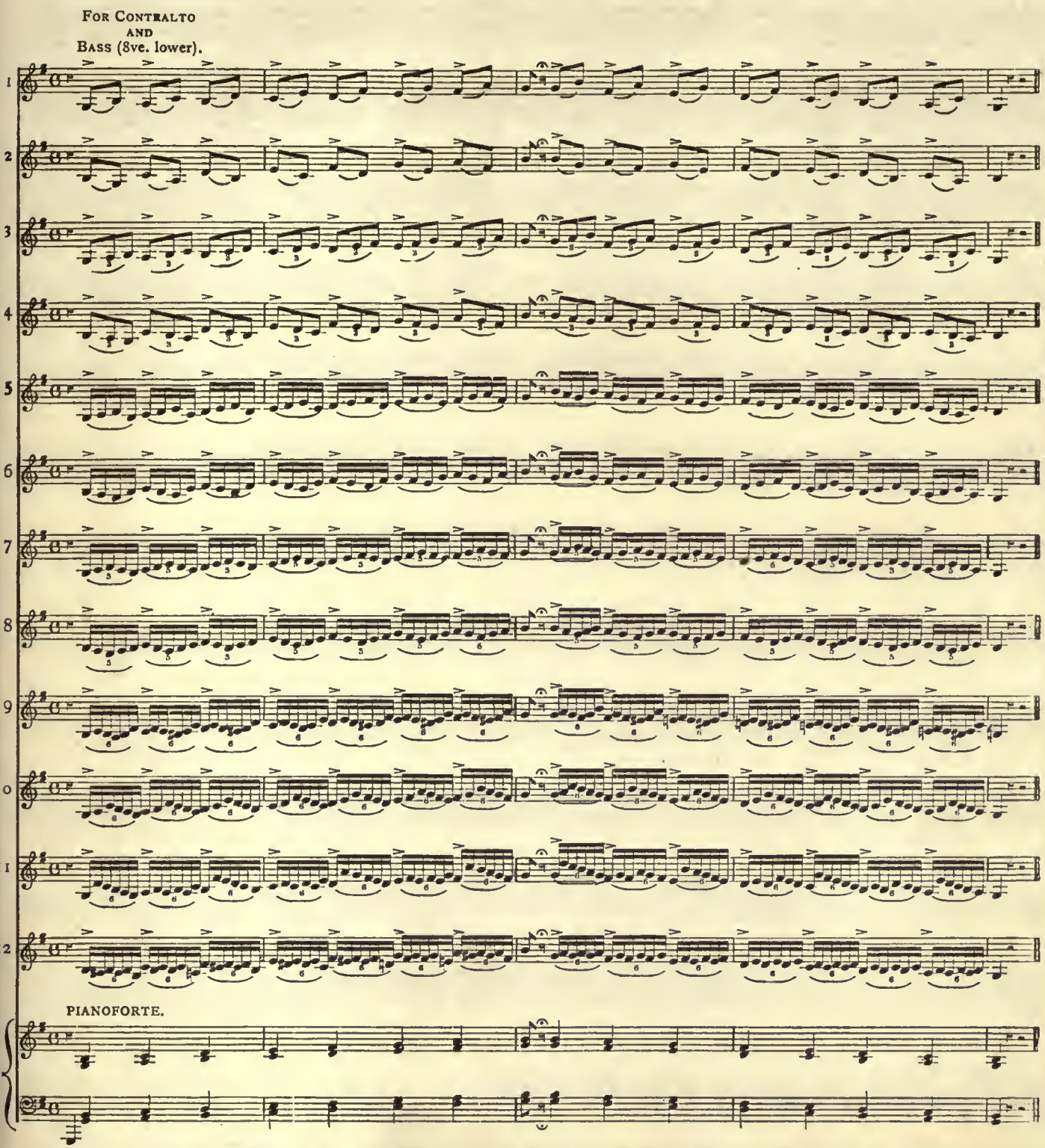


Repeated notes.

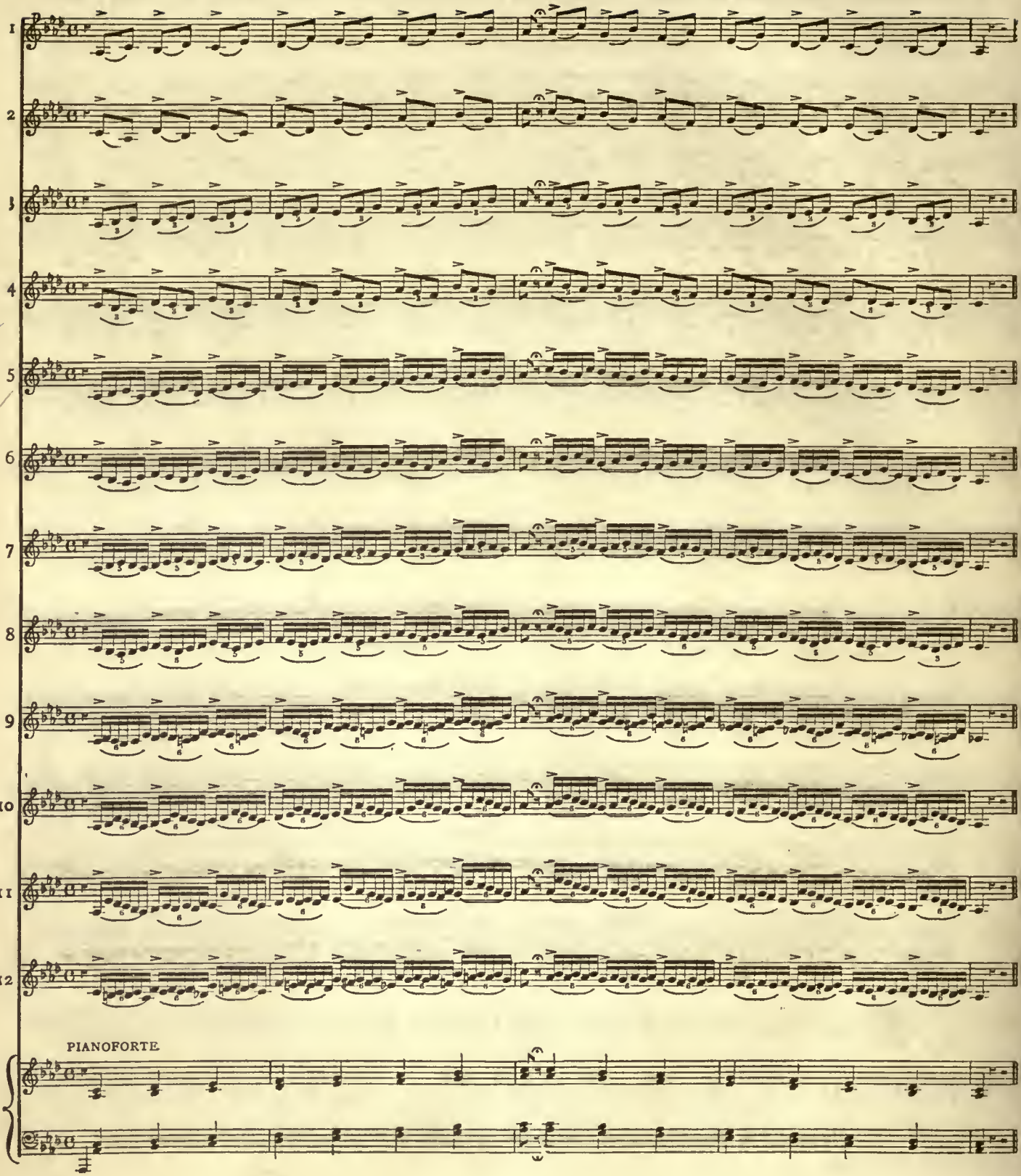



Syncopated notes.
Arpeggi.

EXERCISES ON GROUPS OF TWO, THREE, FOUR, FIVE, AND SIX NOTES.



The treble line only should be played in accompanying female voices, and the bass line only for male voices.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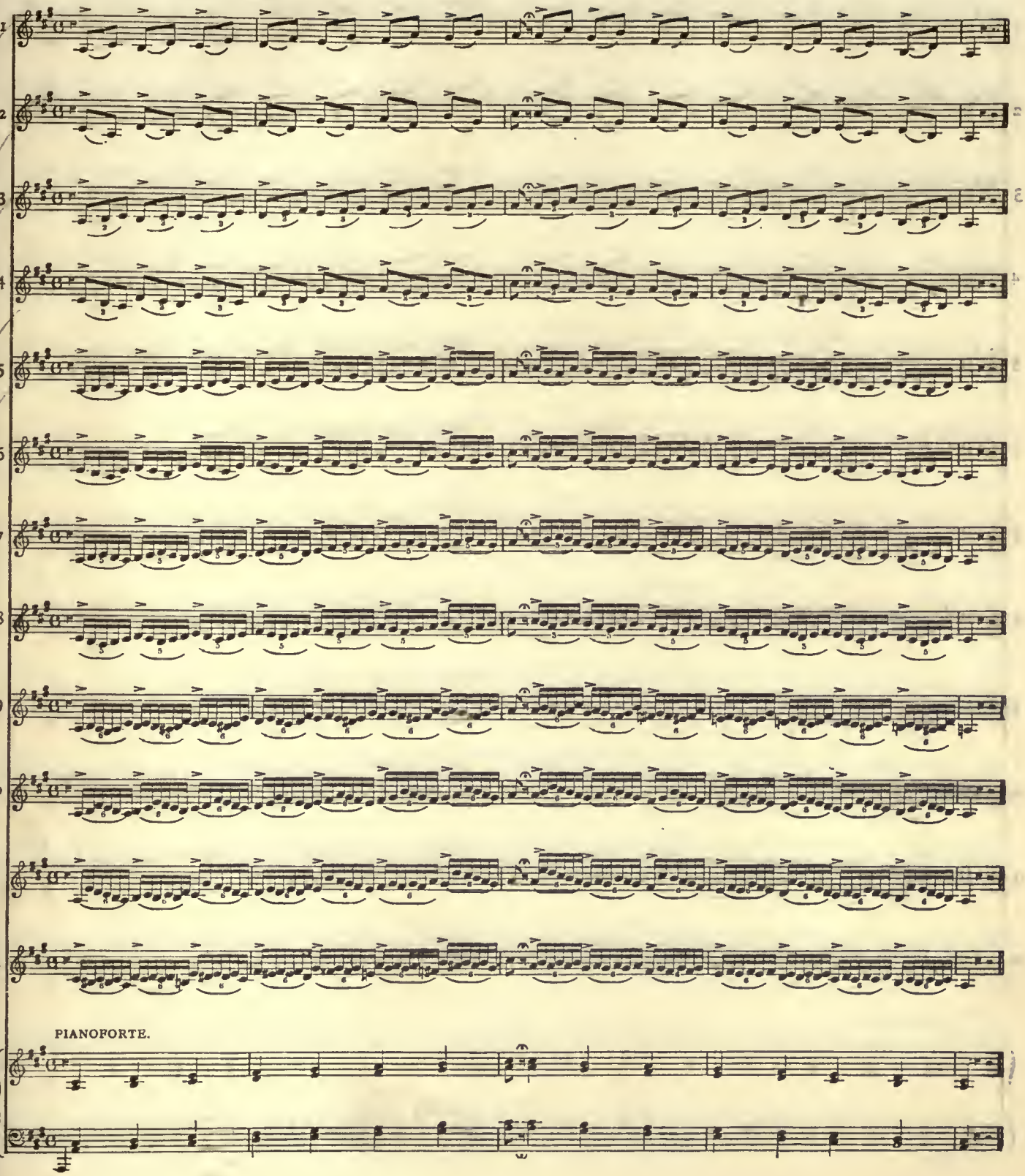
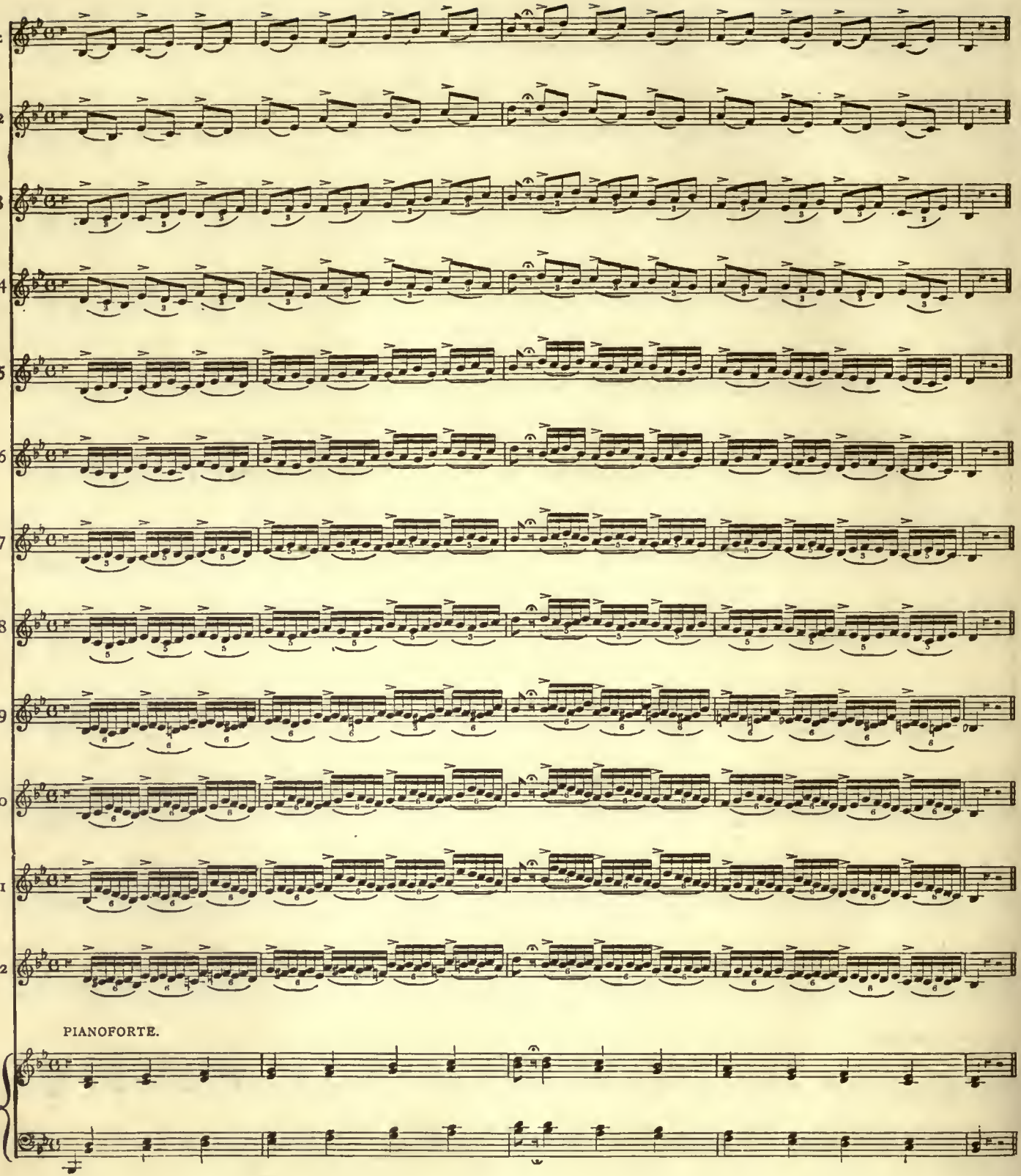
PIANOFORTE

FOR CONTRALTO, MEZZO-SOPRANO AND BARITONE (8ve. lower).

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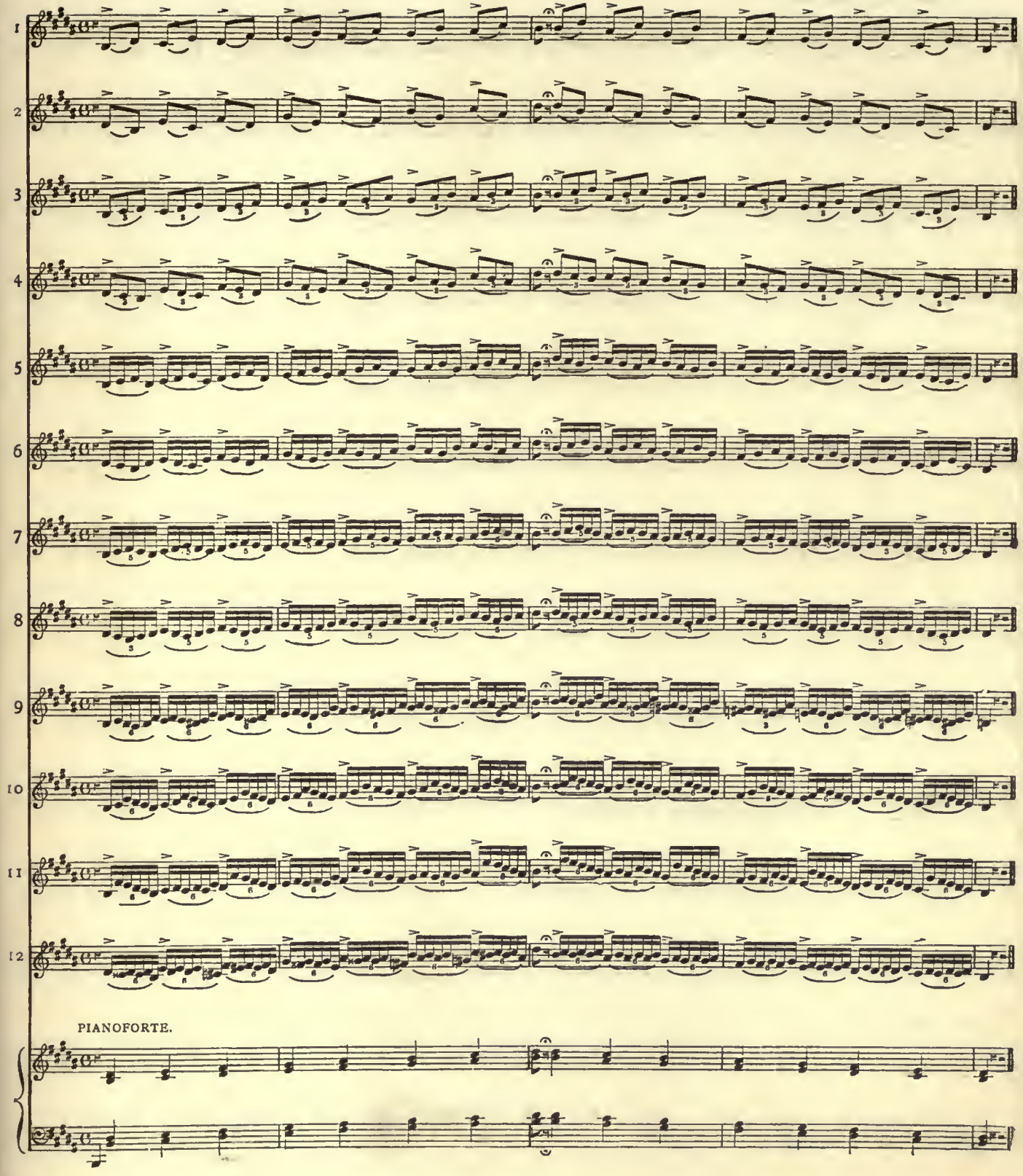
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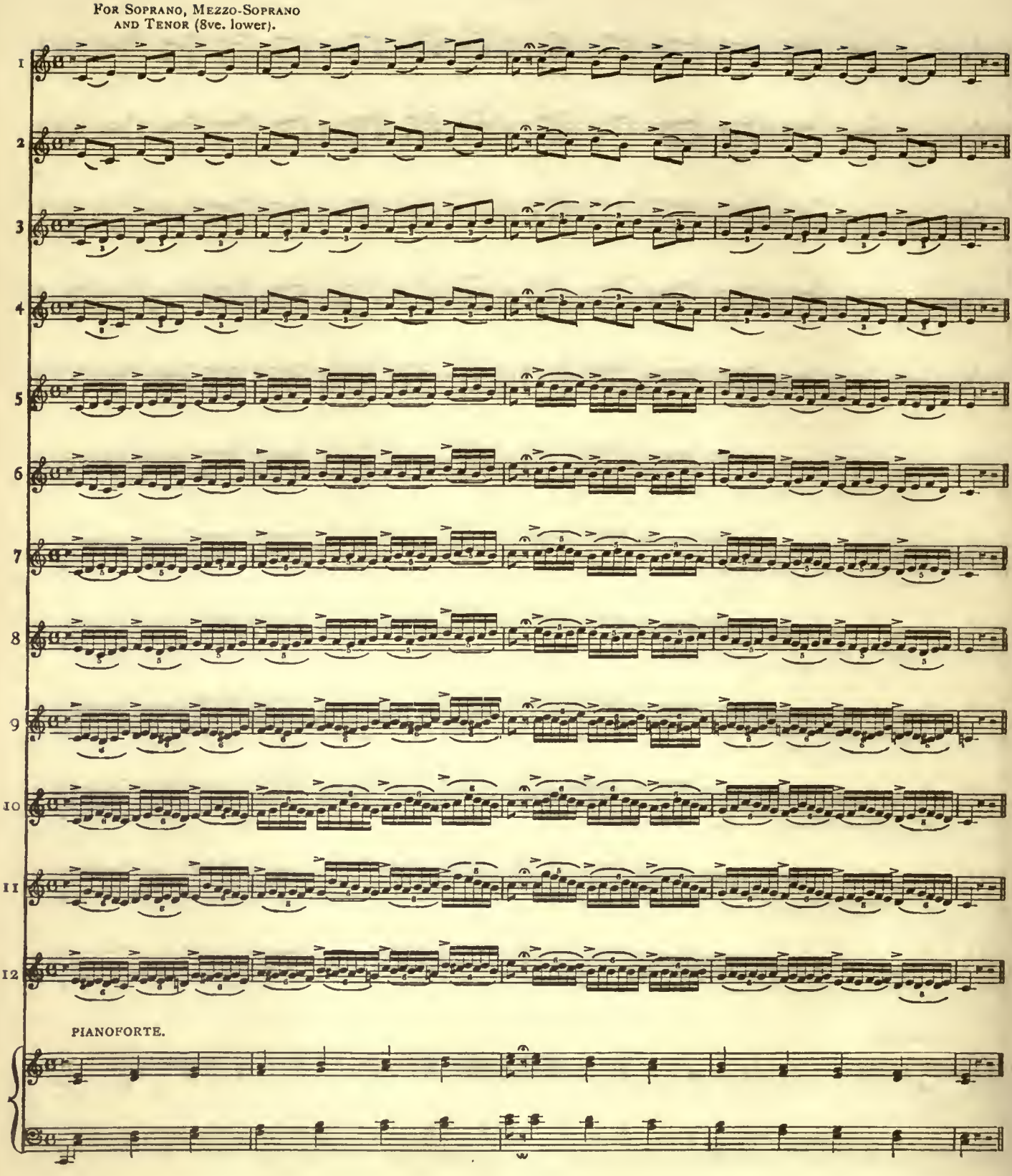
PIANOFORTE.


For Soprano, Mezzo-Soprano and Tenor (8ve. lower).
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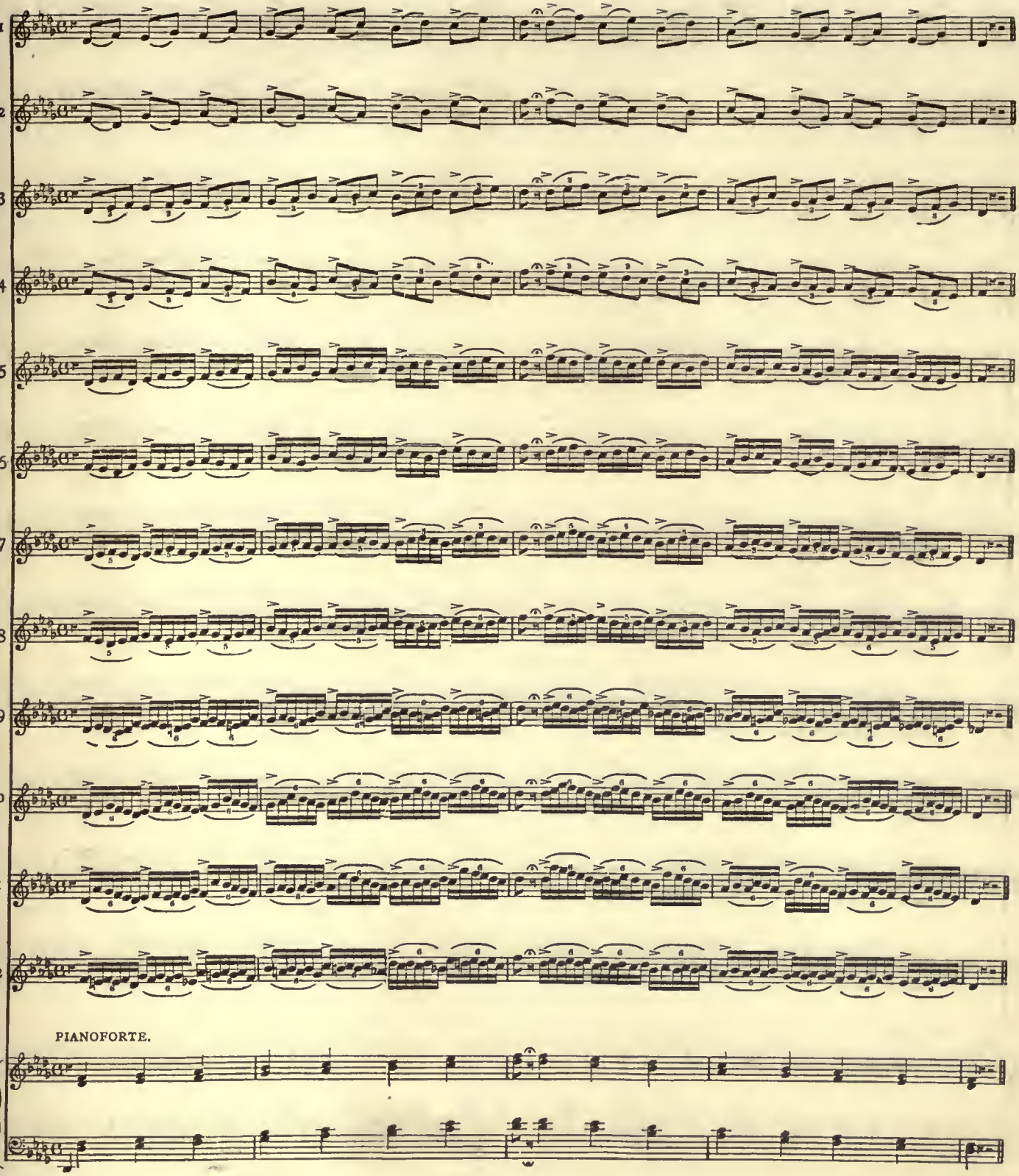
PIANOFORTE.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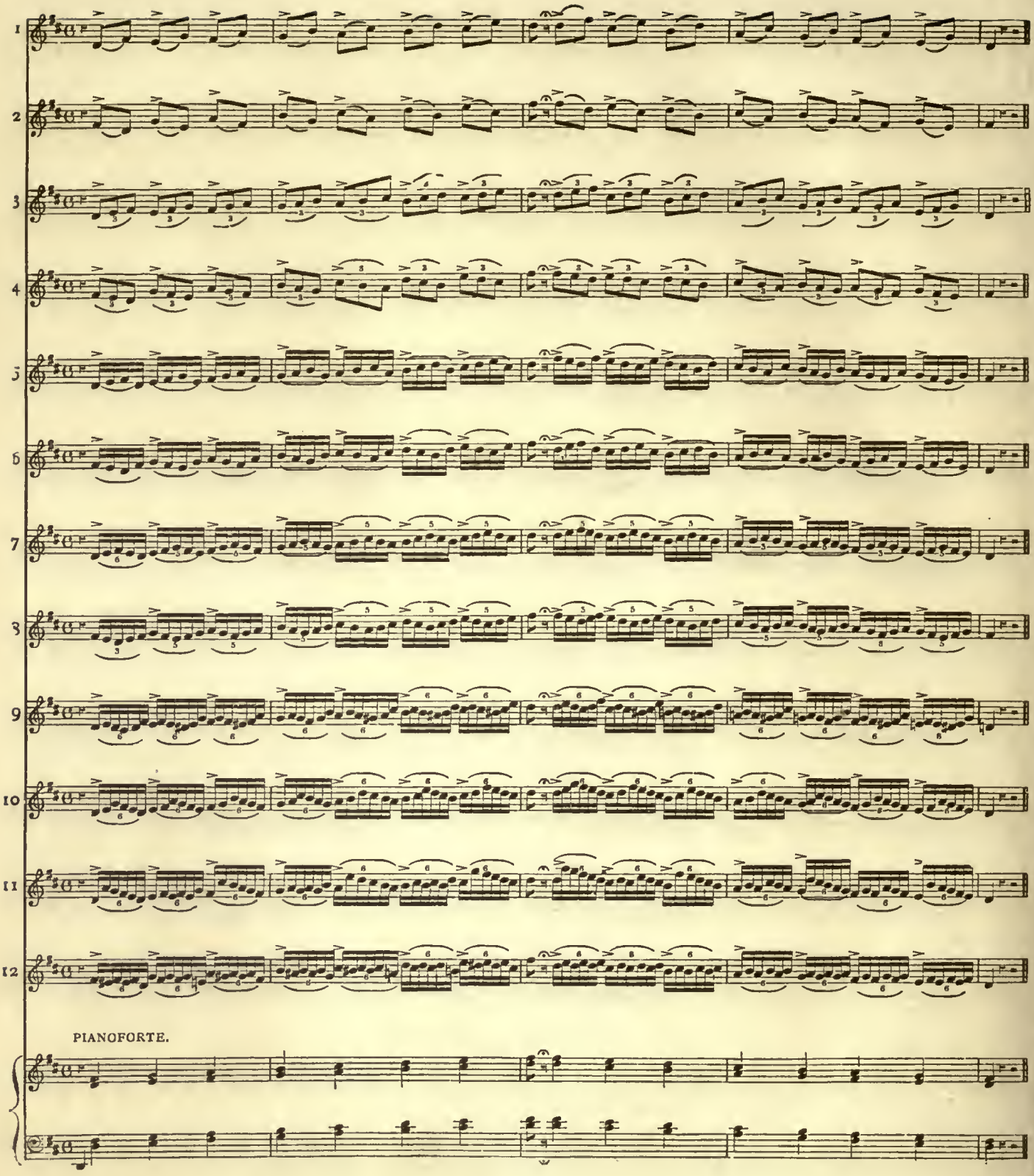
PIANOFORTE.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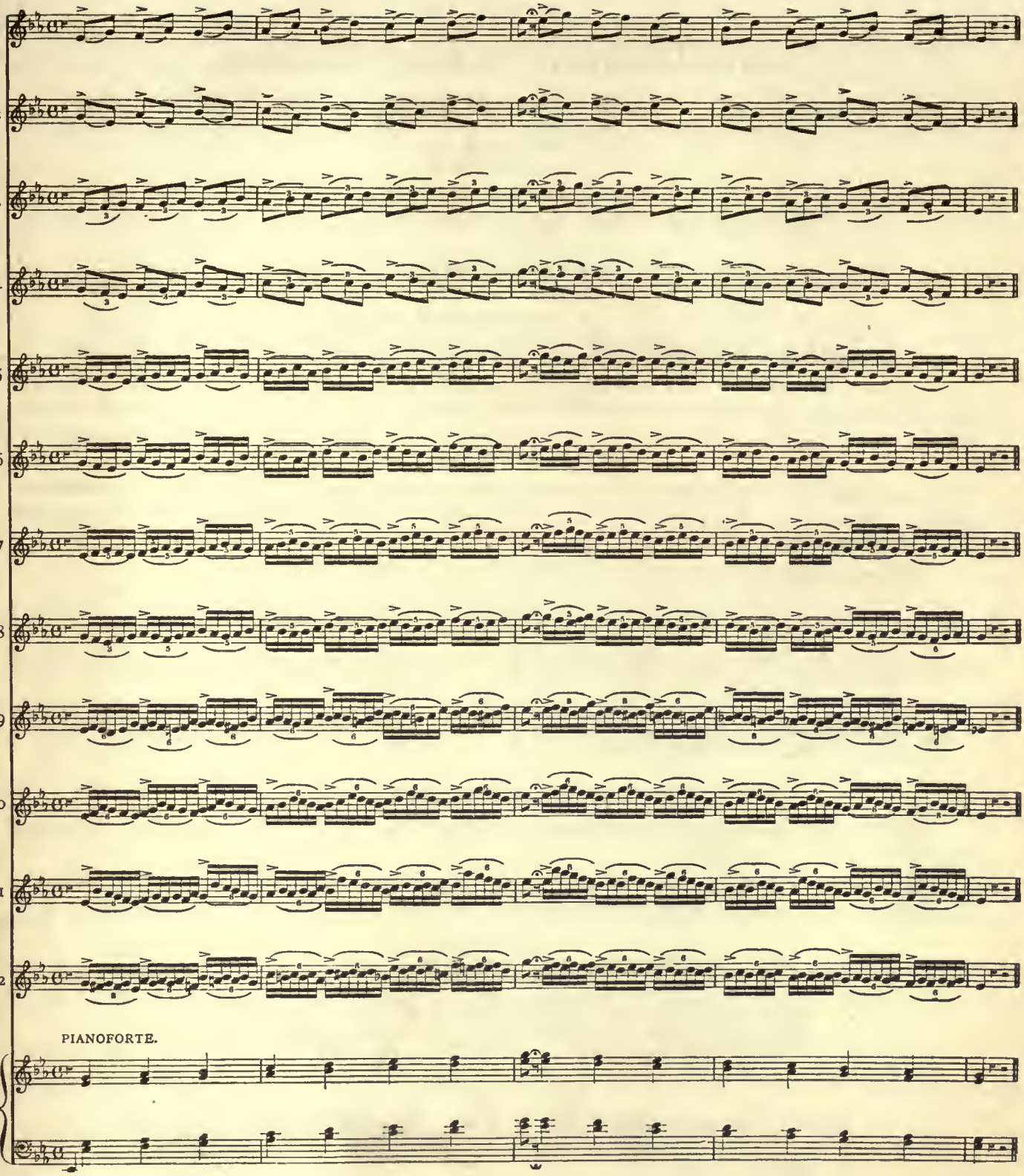
PIANOFORTE.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PIANOFORTE.

EMBELLISHMENTS—ORNAMENTS—GRACES.

THE object and character of the above are clearly defined by their designations. The category comprises :—

1. The Appoggiatura,
2. The Acciaccatura,
3. The Mordente,
4. The Gruppetto,
5. The Trillo,
6. The Portamento,
7. The Legato,
8. The Staccato and Picchettato,

severally represented either by additional notes, or by special and distinct signs.

The value of the additional notes is not reckoned in measuring the contents of a bar, and for this reason they are indicated in a smaller size than the notes of the melody, of which they do not generally constitute an essential part.

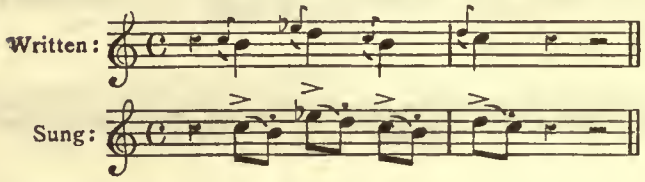
1. THE APPOGGIATURA.

The *Appoggiatura* (from the Italian, *appoggiare*—to lean ; to dwell upon) is a single small note immediately preceding a principal one—and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

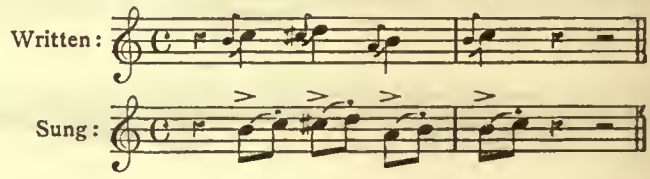
The *Appoggiatura* appropriates the ACCENT and HALF THE VALUE of the principal note.

EXAMPLES.

DESCENDING APPOGGIATURA.



ASCENDING APPOGGIATURA.



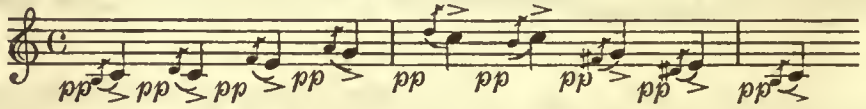
2. THE ACCIACCATURA.

The *Acciaccatura* (from the Italian, *acciaccare*—to crush) is a single small note, or a group of two small notes immediately preceding a principal one.

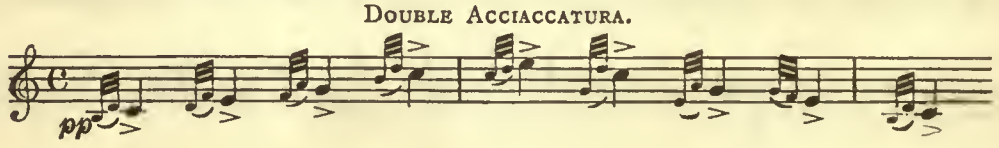
The *Acciaccatura* does not deprive the principal note of any portion of its value, and must be sung VERY DISTINCTLY, but as LIGHTLY AND RAPIDLY as possible, so that the accent should fall on the principal note.

EXAMPLES.

SINGLE ACCIACCATURA.



DOUBLE ACCIACCATURA.



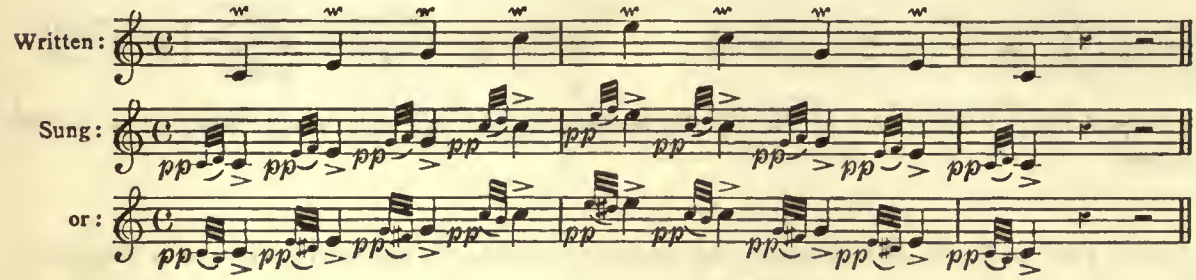
3. THE MORDENTE.

The *Mordente* consists of three notes—the principal, or written note, a whole tone or a semitone above or below it, and the principal note again.

The special sign to indicate the *Mordente* (𝆖) is generally placed above the principal note.

The *Mordente* must be sung as lightly and rapidly as the double *acciaccatura*, the accent falling on the third note.

EXAMPLE.

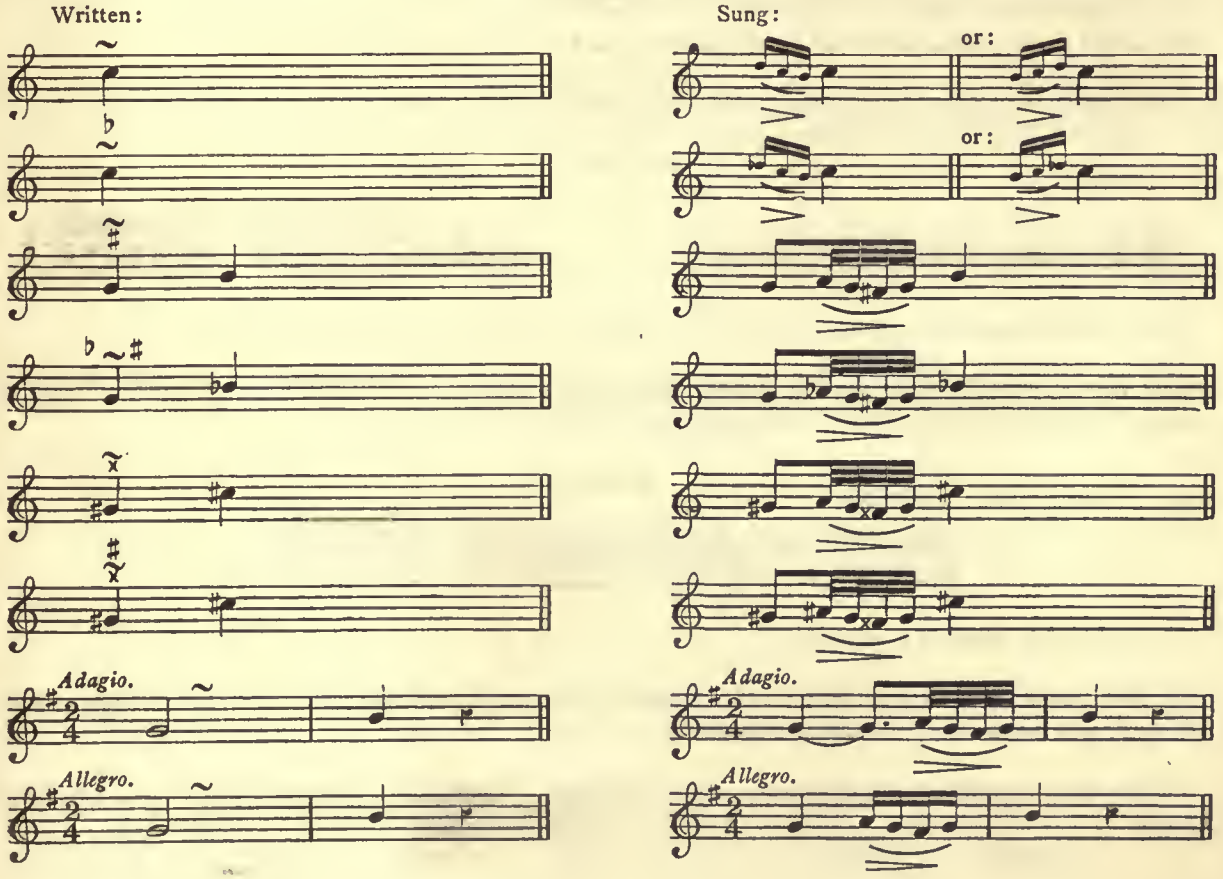


4. THE GRUPPETTO.

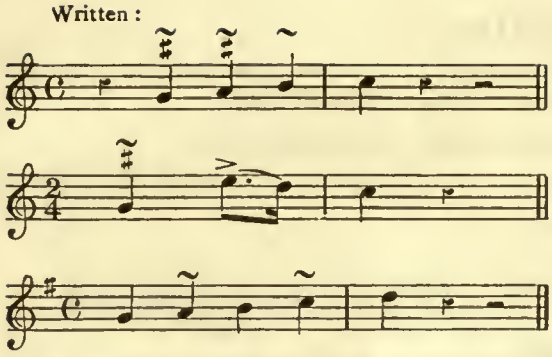
The *Gruppetto* or *Turn*, is a group of three or four notes indicated by the sign ∼ placed above the principal note.

The following Examples will show the various kind of *Turns* used, and the manner in which they should be sung.

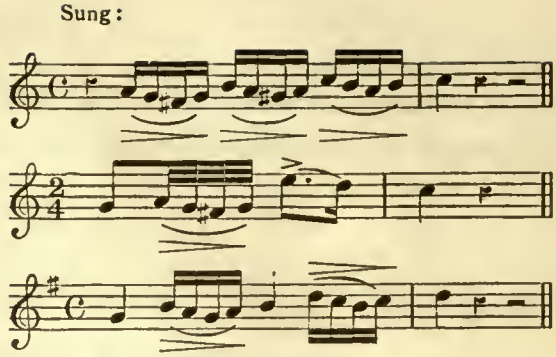
EXAMPLES.



Written :



Sung :



The *Gruppetto* must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

5. THE TRILLO.

The *Trillo—Trill*, or *Shake*—is indicated by the letters *tr* placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

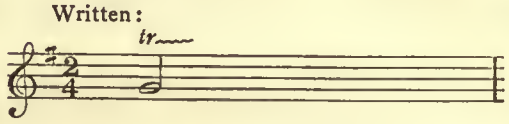
A perfect shake is one of the most brilliant displays of executive skill in a singer, and should be practised as soon as the student has conquered the difficulties of the Preparatory Exercises. The shake is considered a special accomplishment of female voices, and however great its difficulties may appear at first, they should not deter the student from continuing to practise it daily and diligently for some months.

The accent in the shake should fall on the *auxiliary* and *not* on the principal note.

Great care must be taken to keep the correct pitch of the upper note throughout.

EXAMPLES.

Written :

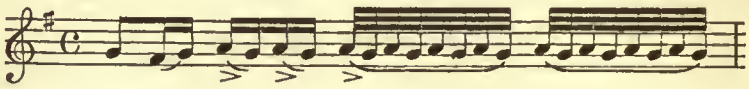


Sung :

The above, having no termination, is called a *suspended* or *incomplete* shake.

A shake may be *prepared* by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

EXAMPLE.

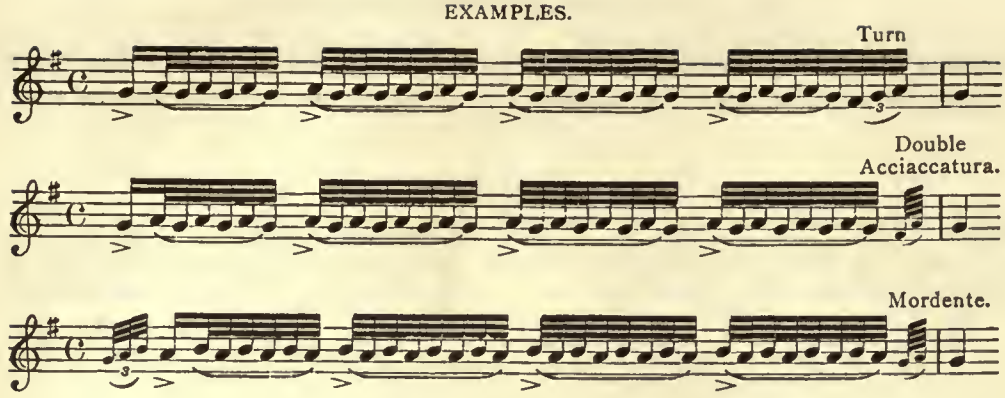


The *preparation* however is optional.

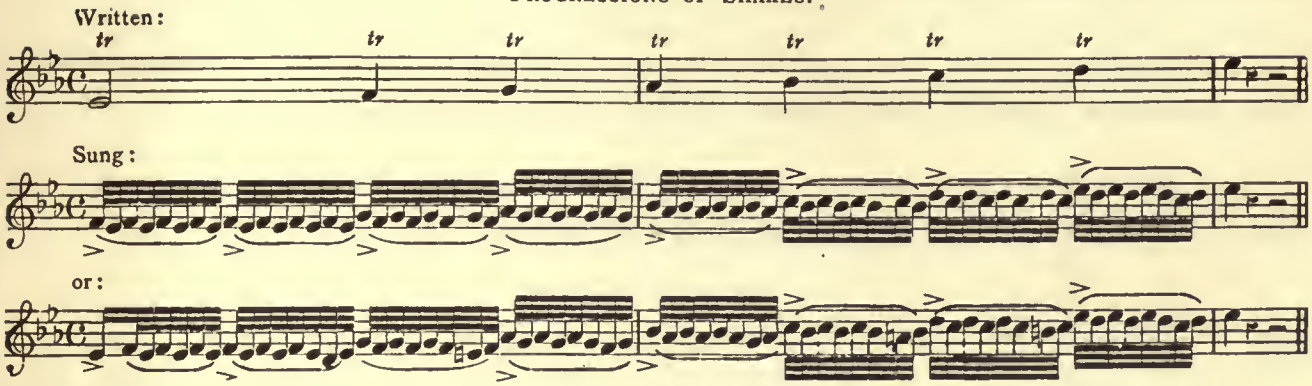
The *termination* of a *complete shake*, on the contrary, is obligatory, and may consist either in a *turn*, or a *double acciaccatura*, or a *mordente*, or in other combinations.

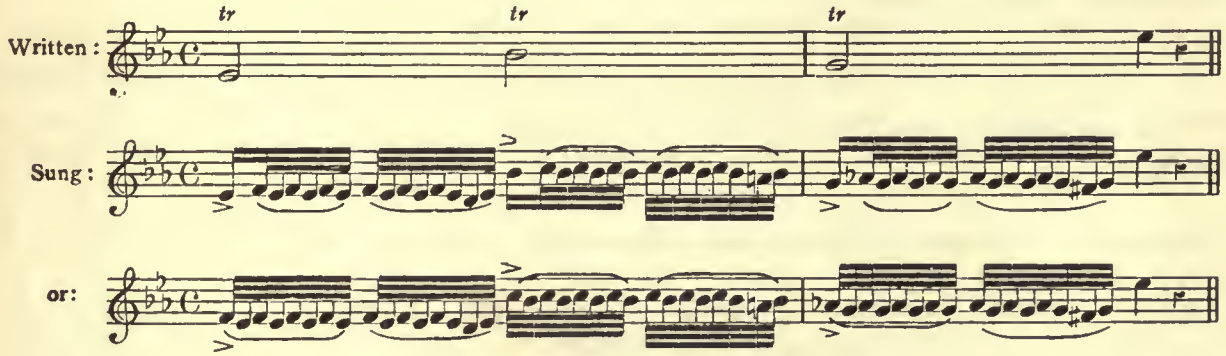
The following Examples will demonstrate the various manner of beginning and ending a shake or a progression of shakes.

EXAMPLES.

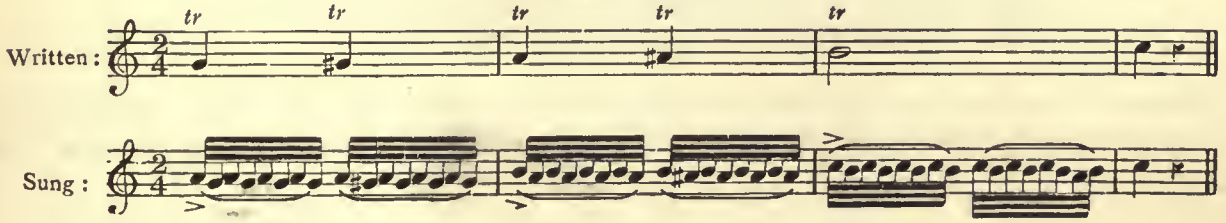


PROGRESSIONS OF SHAKES.





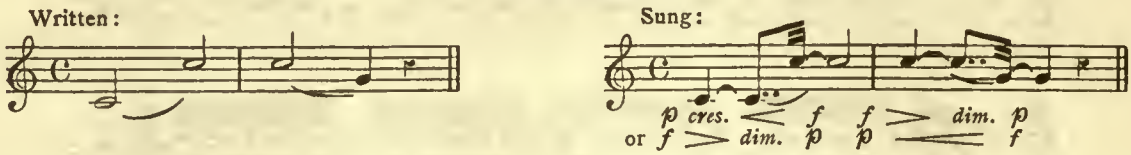
CHROMATIC SHAKE.



6. THE PORTAMENTO.

The *Portamento* is indicated by a slur (⁀) placed between two different notes— ascending or descending—and is effected by GLIDING the voice from one note to the other, anticipating the sound of the second note.

EXAMPLE.



A *Portamento* may be sung either *slowly* or *rapidly*, *crescendo* or *diminuendo*, according to the expression demanded by the meaning of the words, or the significance of the musical passage to which it is applied.

As a general rule it should be sung *slowly*, *diminuendo* or *piano* in passages conveying a sense of tenderness, and *rapidly*, *crescendo* or *forte* when stronger emotions are intended to be expressed.

Graceful and effective when *sparingly* and *judiciously* applied, its abuse or misemployment becomes most nauseous and offensive, besides giving unmistakable evidence of bad taste in the singer.

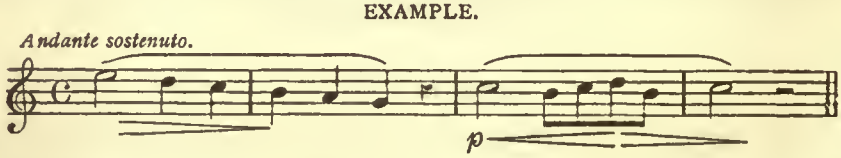
7. THE LEGATO.

The *Legato* is also indicated by a slur (⁀) placed over or under a SERIES of notes embracing an entire musical phrase, or only a portion of a phrase.

The notes bound by the slur must be sung in a smooth, connected manner, and the column of air must flow without interruption, so that the sound may be sustained throughout in a continuous stream, holding on each note during its full value.

No *gliding*—such as specially characterizes the *Portamento*—is permitted in *legato-singing*.

EXAMPLE.



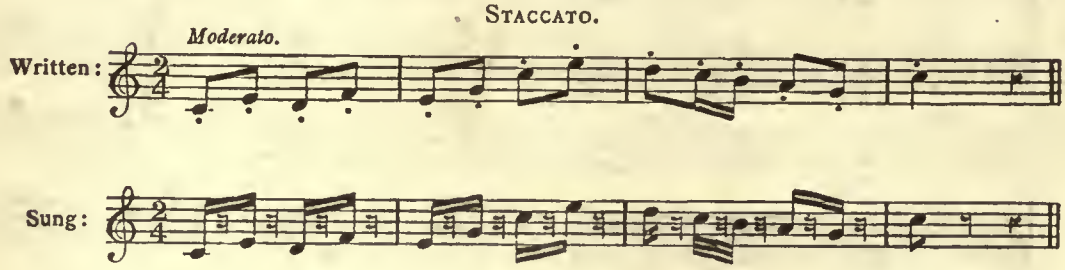
Efficiency in *legato-singing* is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining *breadth of style* in phrasing.

8. THE STACCATO AND PICCHETTATO.

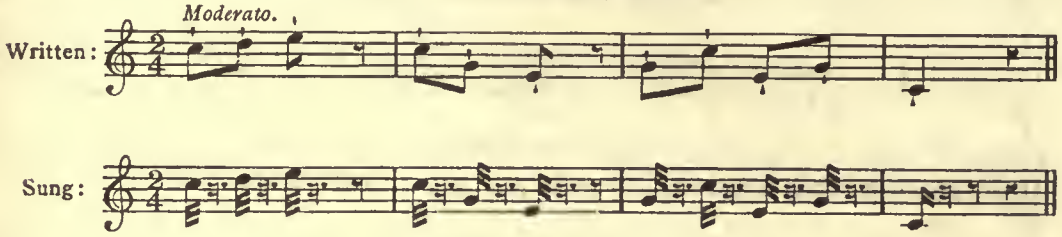
The *Staccato* is indicated by *dots* and the *Picchettato* by *small dashes* placed above or below the notes.

EXAMPLES.

STACCATO.



PICCHETTATO.



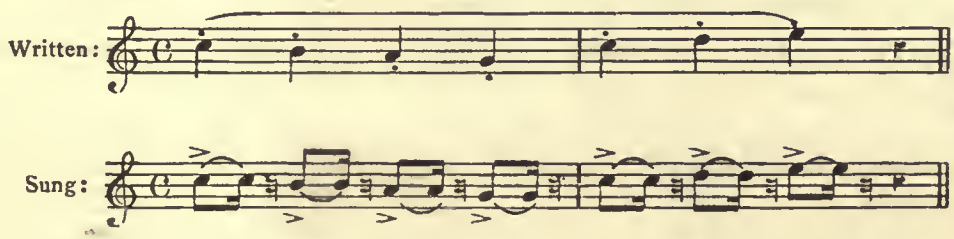
From the above Examples it will be seen that in singing *staccato* or *picchettato* passages, a short pause must occur between one note and the other—and that the "*picchettato*" should be more marked and detached than the "*staccato*."

A neat staccato will be obtained by giving a *slight* but *quick* and *resolute* impulse to the column of air towards the lowest part of the throat.

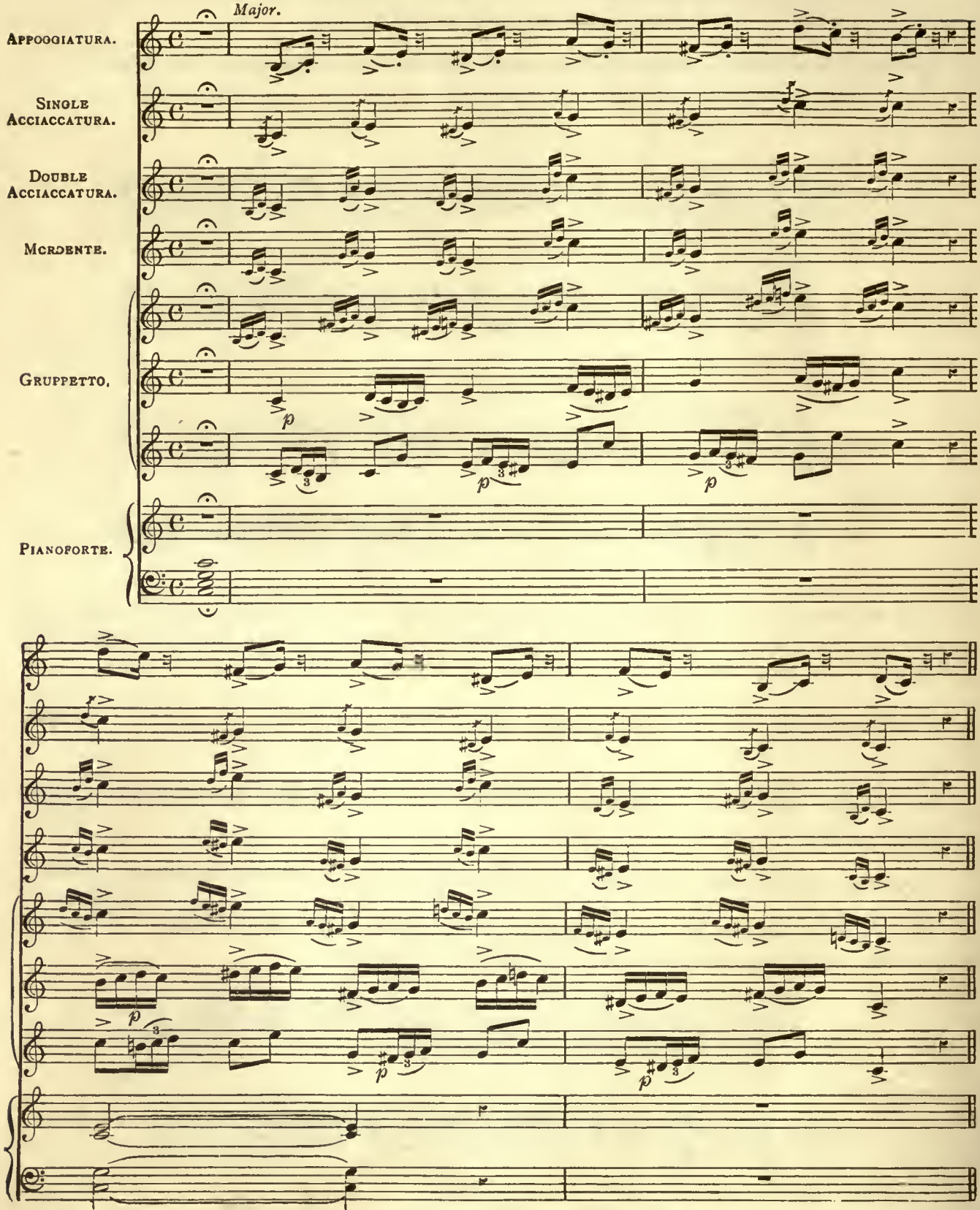
Care should be taken never to aspirate when "attacking" the sound, nor allow any breath ever to escape during the short pauses between the notes.

A moderate practice of staccato-singing will aid the vocal organs in attaining elasticity and freedom of action.

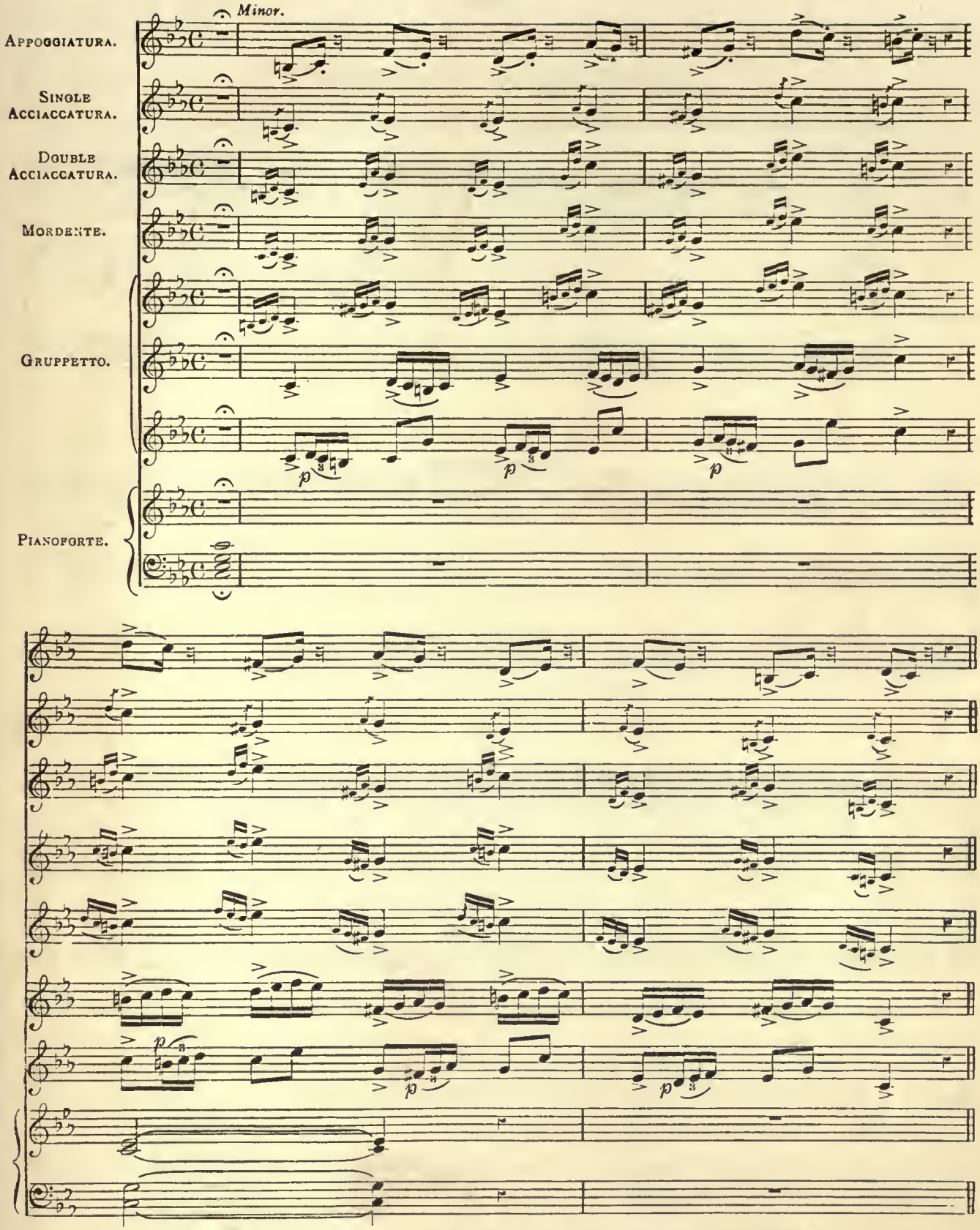
A slur placed above the dots in *staccato* passages, indicates that the notes should be sung in a marked but somewhat less detached manner, as the following example will more clearly define.



EXERCISES ON EMBELLISHMENTS, ORNAMENTS AND GRACES.



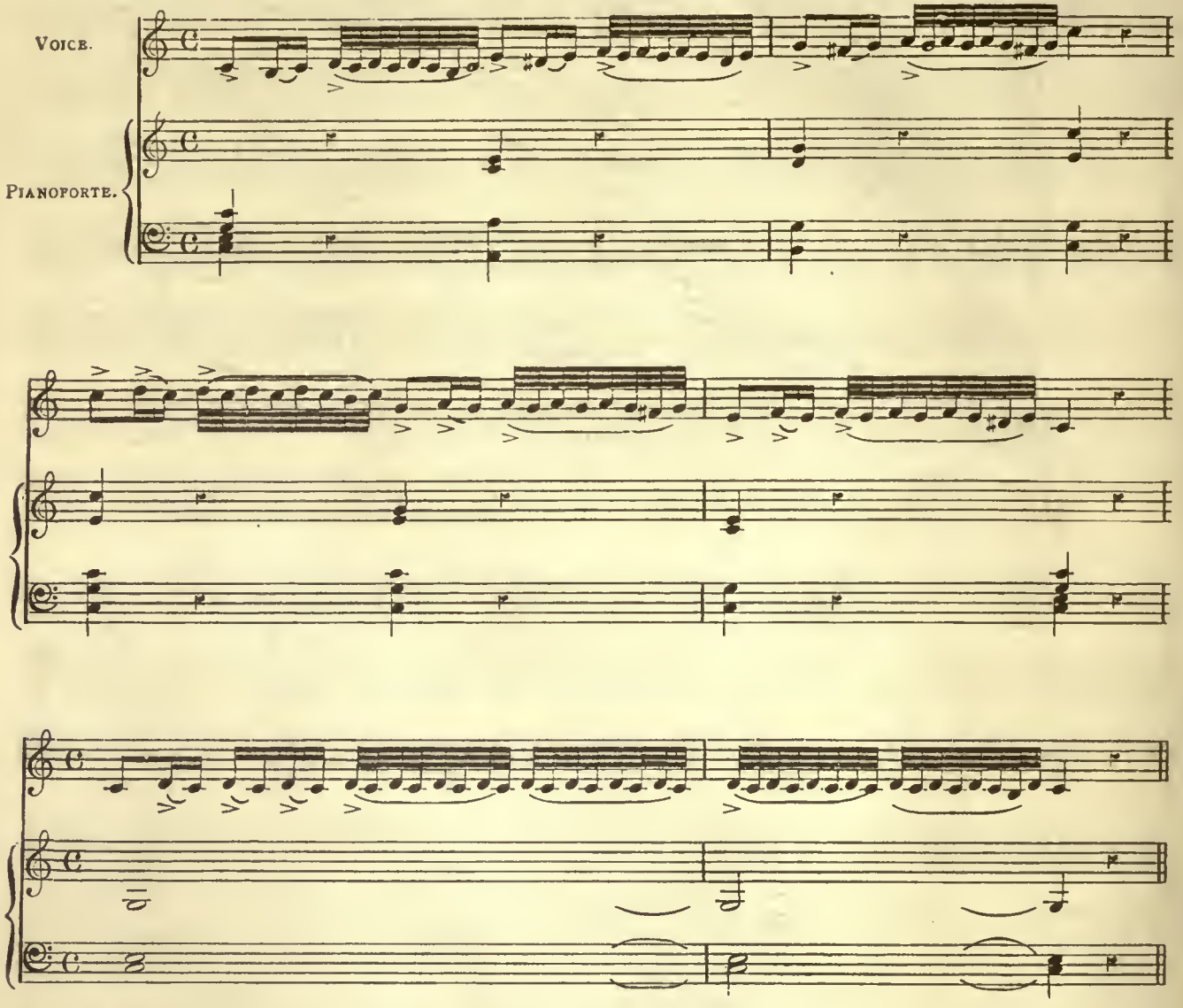
The above Exercises must be transposed in every Major key within the respective compass of each voice



The above Exercises must be transposed in every Minor key within the respective compass of each voice.

EXERCISES ON THE SHAKE.

To be practised *slowly* at first, increasing the speed by degrees, until the greatest possible velocity is attained.



The above Exercises, as well as the Examples given in page 173, must be transposed in every key within the compass of each voice.

The "*Portamento*" may be practised, according to the instructions given in page 174, in the Exercises on the Intervals of Fourths, Fifths, Sixths, Sevenths, and Octaves, from page 79 to page 93.

The "*Legato*" must be generally observed in *all* the Exercises.

The "*Staccato*" and "*Picchettato*" may be practised according to the directions given in page 175, in Exercises 11 and 12, from page 102 to page 106.

ON PRONUNCIATION.

Good pronunciation is indispensable to a finished singer.

It adds to the roundness and fullness of the voice, enhances its expressive capabilities, and by making clear the sense of the words, increases the interest and attention of the listener.

Correct pronunciation is obtained :—

1. By giving to each vowel its precise sound ;
2. By articulating the consonants distinctly ;
3. By giving every syllable its proper accent.

Pronunciation in singing differs in one very important particular from pronunciation in speaking.

In song the vowels are necessarily dwelt upon at greater length than in speech, and, therefore, to counterbalance, as it were, this longer sustaining of the vowels, the articulation of the consonants should be slightly exaggerated and more marked than in speaking.

By observing this rule distinctness of utterance will be obtained.*

ELOCUTION AND DECLAMATION.

Elocution and declamation should form an integrant part of the singer's education.

No song should be attempted without first *reading* the words aloud, and trying to render them clear and intelligible :—

1. By perfect articulation ;
2. By a well defined contrast of the various phrases. accents, and inflections ; and
3. By an exact expression of the author's meaning.

Having thus studied the poetical sense of a song, the relation of the music to the words should be analyzed.

By such a system the singer will acquire a truth of expression, certain to call forth the sympathetic attention of the listener.

The development of the foregoing observations forms the basis of the *æsthetic* side of the Vocal Art, referred to in the Introductory Remarks.

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* This important and difficult subject is fully treated in Mr. A. J Ellis's "Speech in Song"—the Singer's Pronouncing Primer. (Novello.)

SUGGESTIONS.

Singers should avoid:

1. Long continued talking, and loud laughter or singing whilst travelling in a carriage.
2. Singing immediately after a long, brisk walk, or a full meal.
3. Singing while indisposed, more especially when suffering from cold or sore throat
4. Excessive indulgence in diet, or irregularities in general habits.

All these practices are fatiguing or otherwise detrimental to the vocal organs.

LENGTH OF PRACTICE.

As a general rule, practice should be discontinued before fatigue is experienced by the voice.

Beginners should practise the elementary exercises two or three times a day; but not longer than about fifteen minutes consecutively.

When more advanced, the practice may be extended to half an hour, and repeated three or four times a day—always allowing a sufficient interval for rest.

At least one hour after breakfast, and, after a full meal, two or three hours should be allowed to elapse before singing.

SELECTION OF SONGS.

The selection of songs should always be made with discrimination.

The simplest songs should be chosen at the beginning; and the natural capabilities of the singer and the degree of training undergone should at all times be well considered.

No song beyond the power of the singer should ever be attempted.

Although a so-called "*good singer*" is not *necessarily* an accomplished *musician*, an intimate acquaintance with the noblest works of the great composers will help towards acquiring taste, judgment, and feeling. These qualities will enable him to *charm*, even when natural gifts may have been but sparingly bestowed.

ORDER OF PRACTICE.

The first daily practice should always be devoted to the emission of long-sustained sounds according to the rules given in the Preparatory Exercises

The Exercises on the Blending of the Registers, on the Major, Minor, and Chromatic Scales, and on the Intervals, should then be taken in succession.

After careful and diligent daily practice for at least one month. the Exercises on flexibility (from page 104), on Embellishments, Ornaments and Graces (from page 175), and on groups of two, three, four, five and six notes (from page 160), should be commenced;—selecting each day one or two Exercises for special practice.

Simultaneously with the more advanced Exercises the following Solfeggi are recommended to be studied progressively :—

For Soprano, Mezzo-Soprano and Tenor Voices:

1. 50 Lessons for the Medium of the voice. By J. Concone.
2. Part II. of the "Méthode de Vocalisation pour Soprano et Tenor;" dédiée à Ponchard; par Auguste Panseron.
3. "L'Art de Chanter." 24 Vocalises pour Soprano Mezzo-Soprano ou Tenor; par H. Panofka (Op. 81).

For Contralto, Baritone, and Bass Voices:

1. 50 Léçons de Chant. par J. Concone (Op. 9).
2. Part II. of the "Méthode de Vocalisation pour Basse-taille, Barytone et Contralto:" dédiée à Levasseur; par Auguste Panseron.
3. 40 Léçons de Chant, spécialement composées pour Basse ou Barytone, par J. Concone.
4. "L'Art de Chanter." 24 Vocalises pour Contralto, Barytone ou Basse, par H. Panofka.

Solfeggi and Exercises for Two Voices:

Douze Vocalises et 25 Exercises à deux voix, pour deux Soprani, ou Tenor et Baryton; dédiée à Louis Clapisson; par Auguste Panseron.

CONCLUSION.

THE preceding pages have been almost exclusively devoted to the *technical* branch of study, explained and illustrated in a systematic, elementary, and practical manner.

As soon as the mechanical difficulties associated with the correct production and skilful management of the voice have been so far conquered that they no longer absorb the entire attention of the students, the intellectual and emotional faculties which give life and soul to singing should be exerted and cultivated.

"*Technical*" and "*æsthetic*" principles must, thenceforward, go hand in hand, for—the greatest mechanical efficiency would prove cold and lifeless without the animating spirit, while no æsthetic beauty could possibly exist apart from a perfect command over technical resources.

It is beyond the limits and the purpose of this Primer to examine, even in a cursory way, the *æsthetic* side of the art of singing, the setting forth of which, embracing as it does the whole vast domain of musical and poetical expression, would require a volume to itself.

The qualifications necessary to form a TRULY ÆSTHETIC SINGER, are indicated at the conclusion of the Introductory Remarks—but the DIRECT GUIDANCE OF A COMPETENT MASTER is in ALL CASES indispensable to their acquirement—it being impossible to describe in writing the many shades of musical colouring which express in song the moods and emotions of the soul.

APPENDIX.

I AM indebted to Dr. Louis Mandl and Signor Enrico Delle Sedie for kindly granting me special permission to insert the following description of the *Mechanism of the Voice*, which has been expressly written as an Introduction to Signor Enrico Delle Sedie's admirable work "L'Art Lyrique: Traité complet de Chant et de Déclamation Lyrique" (Paris).

A. R.

Fig: I

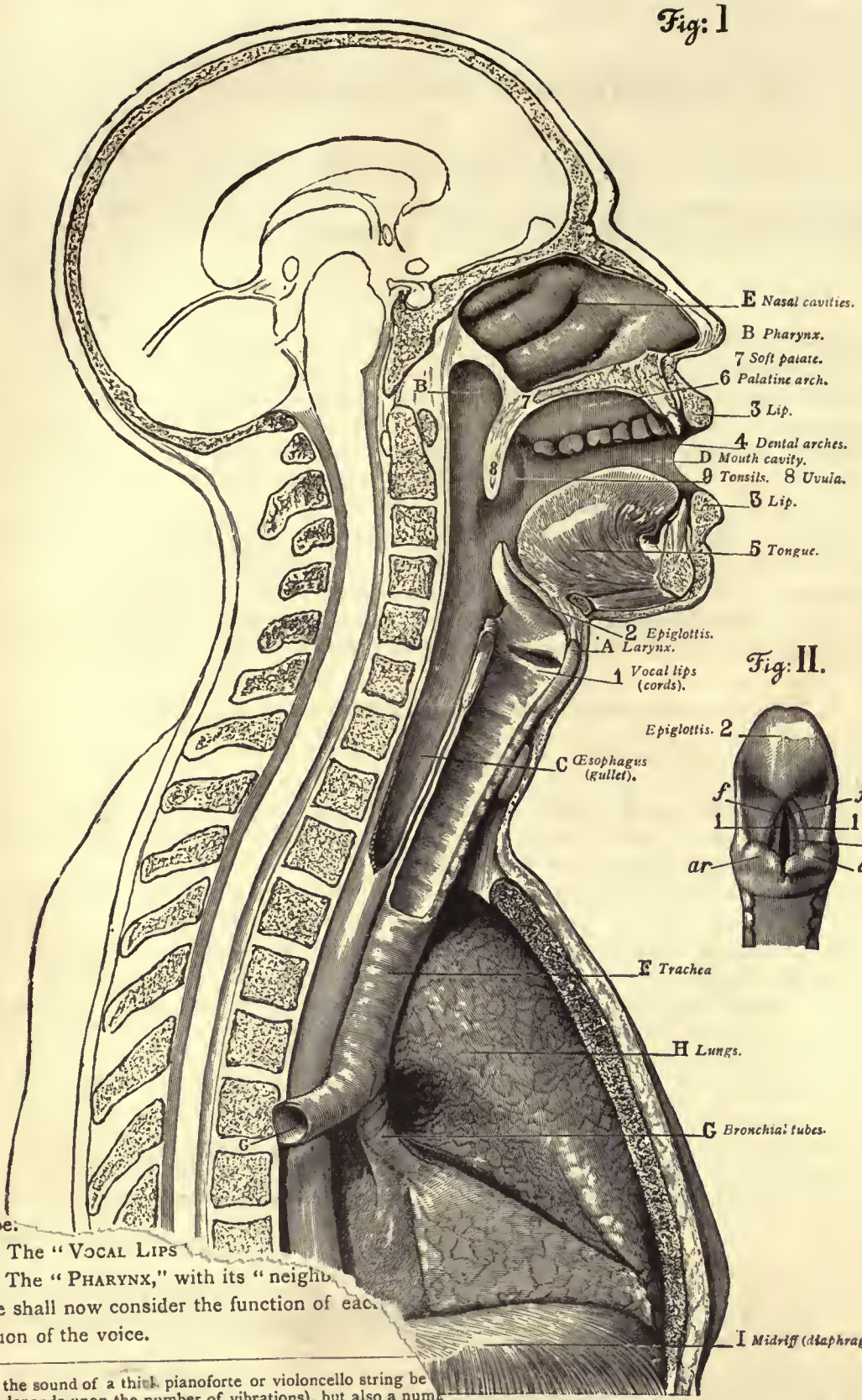
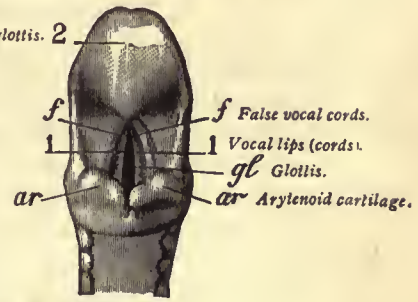


Fig: II.



windpipe.

(*b*) The "Vocal Lips

(*c*) The "Pharynx," with its "neigh

We shall now consider the function of eac
production of the voice.

* If the sound of a thick pianoforte or violoncello string be
of which depends upon the number of vibrations), but also a num
These include the higher octave of the fundamental tone, the fifth of

OF THE MECHANISM OF THE VOICE.

A. ANATOMY.—DESCRIPTION OF THE VOCAL ORGANS.*

The vocal organs are composed of the LARYNX, the PHARYNX with its neighbouring cavities, and the LUNGS.
The numbers and letters eventually referred to apply to the anatomical figure.

1.—THE LARYNX.

The LARYNX (A) is situated in the centre of the fore part of the neck; its shape is that of an almost triangular box, open at the top and bottom for the continuous passage of air.

The protuberance caused by it in the throat of men is known as "ADAM'S APPLE."

The two openings are made firm and permanent by lateral supports consisting of strong cartilages.

The inner part is lined with a mucous membrane, and presents two horizontal folds.

These vocal lips (1), commonly called "vocal cords," are singularly mobile, their various degrees of tension, dilatation, and thickness causing the different sounds.

The EPIGLOTTIS (2) is a kind of self-acting lid situated at the upper opening of the larynx. By lowering itself during the process of swallowing the epiglottis prevents food from entering the cavity of the larynx.

The space between the two lips through which the air passes is called the GLOTTIS (Fig. II. gl.).

The vocal lips are brought together, removed from each other, distended or relaxed, by the action of the ARYTENOID CARTILAGES (Fig. II. ar.). Placed over the lips are two other mucous folds, called FALSE VOCAL CORDS (Fig. II. f.).

2.—THE PHARYNX AND ITS NEIGHBOURING CAVITIES.

The PHARYNX (B) is situated behind the mouth cavity.

Its general form is that of a flattened funnel.

The largest end is upwards, and the smallest communicates with the larynx and windpipe (C).

Its dimensions undergo great variations, partly due to age, sex, and general development; partly to the extreme mobility of the larynx and of the soft parts of the mouth cavity (D).

Three cavities communicate with the pharynx: the larynx (as we already know), the mouth cavity, and the nasal cavities.

The mouth cavity is shaped like an oval box. It has an opening in front (viz. the mouth), and is walled in by the lips (3) and dental arches (4) in front, and by the jaws and cheeks at the sides.

The lower part is formed mostly by the tongue (5), and the upper part by the palate or palatine arch (6). Lastly, the back is formed by the veil of the palate (7), which is extremely mobile. From the middle of this veil hangs the uvula (8), and at the base a tonsil (9) is placed on each side.

The aperture, bounded by the veil of the palate, and by the root of the tongue, establishes communication between the mouth cavity and the pharynx; and is called the *isthmus of the throat*, or back of the mouth.

The NASAL CAVITIES (E), situated in the nose, consist of channels, the openings of which are called NOSTRILS.

There are front or external, and back or internal nostrils. It is the latter which communicate with the pharynx. These channels are also in communication, within the nose, with other cavities situated among the bones of the he

3.—THE LUNGS.

The larynx is in direct downward communication with the T
CHIAL TUBES (G), and the final ramifications of which constitut

* We shall give here only some of the most important details. Mor
anatomy, and particularly in our "Treatise on the Diseases of the Lary

These organs are lodged in the bony encasement of the thorax, which is formed by the ribs, collar-bone, and spine. They rest on the *midriff* or *diaphragm* (I), the great horizontal muscle which separates the case of the thorax from the intestines.

B. PHYSIOLOGY.—PRODUCTION OF THE VOICE.

In order to better understand the production of the voice, we shall first speak of the general qualities of sound, then study its production in musical instruments; and finally, examine the functions performed by the different parts of the vocal organs.

1.—SOUND.

Sound in general, including that of the voice, is produced by the vibrations of a solid body, or by the undulations of a fluid. It presents three essential qualities, viz. "INTENSITY" (strong or weak), "*Pitch*" (acute or grave), and "*timbre*" (quality of tone).

The "INTENSITY" of sound depends on the strength of the initial movement, and on the elasticity of the vibrating body.

The more vibrations there are in a given time, the more acute the resultant tone.

The blending of the fundamental sound with the so-called partial sound or harmonic,* and with the accessory noises (such as the scraping of a violin bow, &c.) determines the *timbre*, which distinguishes sounds of the same pitch, according to the nature of their source.

A fourth quality might be added, viz. "DURATION."

This depends upon the length of time during which the initial movement lasts.

2.—MUSICAL INSTRUMENTS.

Physiological and physical researches have shown that the vocal organs act in the manner of wind instruments consisting of a tube with a reed mouthpiece.

For our purpose, it is necessary that we should examine the functions of each part in instruments so constructed.

There are three parts, viz. :—

(*a*) The BELLOWS and the WINDPIPE, by means of which a current of air is created which becomes a motive power and causes the vibrations.

(*b*) The REED, the vibrations of which produce the sound.

(*c*) The RESOUNDING BODY, or sonorous tube, which strengthens the fundamental sound by harmonics.

When a solid body is put in motion we hear the sound proper to it. But neighbouring bodies also emit a sound, if that which is proper to them be identical with that of the original vibrating body, or if it be one of its harmonics.

Under such conditions neighbouring bodies strengthen the fundamental sound.

3.—THE VOCAL ORGANS.

In the vocal organs also we find three essential parts, viz. :—

(*a*) The "LUNGS" and the "TRACHEA," with the "BRONCHIAL TUBES," which represent the bellows with the windpipe.

(*b*) The "VOCAL LIPS" double like the reeds of the oboe.

(*c*) The "PHARYNX," with its "neighbouring cavities," which form the resounding body.

We shall now consider the function of each of these organs, so as to obtain a foundation for our theory on the production of the voice.

---

* If the sound of a thick pianoforte or violoncello string be attentively studied, not only the fundamental sound will be heard (the pitch of which depends upon the number of vibrations), but also a number of higher, though weaker sounds, called partial sounds or harmonics. These include the higher octave of the fundamental tone, the fifth of this octave, the second octave higher, the third higher of this octave, &c.

§ 1.—LUNGS.—STRENGTH AND DURATION OF SOUND.

The lungs with the trachea and bronchial tubes perform the part of the bellows and windpipe, by discharging the functions of respiration.

Respiration comprises two actions succeeding each other unremittingly, namely, INSPIRATION, which causes the air to enter the lungs, and EXPIRATION, which ejects it, and provides the current of air or motive power that causes the vocal lips to vibrate.

The act of expiration must be performed so as to provide without fatigue, and with the least possible expenditure of strength, the quantity of air necessary for the emission of the sound.

Upon this act depend the strength and duration of the sound.

In reciting or singing it would be impossible either to phrase or prolong a sound, if one did not know how to economise air by controlling the function of expiration.

This act of controlling the expiration constitutes what is called FIXING THE VOICE.

The attention of artists therefore must be directed towards attaining a method of expiration which gives the least possible fatigue.

Now this depends upon the way the inspiration has been effected, for, according as any part of the lungs has been more or less filled with air, so it will be more or less easy to control that air.

In fact there are three different methods of inspiration.

The lungs may be dilated at their BASE. by the contraction of the midriff (diaphragm),—or at their CENTRE, by displacing the ribs laterally,—or at their SUMMIT, by raising the clavicle and the shoulders.

This last method, styled clavicular respiration, is the most fatiguing, because a great expenditure of strength is required to sustain during the whole time of the expiration the numerous bony and muscular parts, which having been raised by the inspiration tend to return as soon as possible to their former state.

The resulting fatigue causes the veins and the muscles of the neck to swell; the voice becomes stifled, and the inspiration, growing more and more difficult, ends by producing the "*dramatic hiccough*" (sob). Nothing like this characterises abdominal respiration, which is accomplished by a contraction of the diaphragm, and only causes displacement of the intestines.

§ 2.—VOCAL LIPS.—PITCH OF VOCAL SOUND.

The pitch of vocal sounds depends on the number of vibrations performed, in a given time, by the vocal lips.

Now this number depends exclusively on the tension, length, and breadth of the vocal lips (a fact which has been practically confirmed by placing a small looking-glass—called a laryngoscope—at the back part of the mouth of a living being).

These conditions, however, vary according to the contraction of the muscles situated in the larynx.

The raising or lowering of the larynx does not in any way affect the pitch of the sound.

These actions depend on the movements of the tongue.

When the tongue is drawn back, the larynx is forced down, rising when the tongue is brought forward.*

Motions of the tongue may affect the *timbre* but not the *pitch* of the sound.

§ 3.—PHARYNX.—TIMBRE OF THE VOCAL SOUND.

The difference of timbre depends essentially upon the accessory sounds, and the number and intensity of the harmonics, determined by the form and quality of the resounding box, which is represented in the vocal organs by the pharynx and its neighbouring cavities.

The resonance varies greatly, according to the elasticity, dimensions, contractibility, &c., of the organs composing the pharynx, which determine the individual qualities of the voice, and should consequently be attentively studied in every person.

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* This is a fact which we were the first to establish in our "Treatise on the Diseases of the Larynx" (Sect. 261, 289, &c.). Ignorance of it has caused a number of errors which are found in several methods of singing.

It is the configuration given to the pharynx which forms the vowel, as is demonstrated by a reed mouthpiece having a resounding body placed over it; its opening, variable at will, emits the vowels O, A, É, and "close" or "open" timbres.

In the close timbre O is the predominating vowel, whilst A characterises the open timbre.

§ 4.—THEORY OF THE VOICE.

The glottis constitutes the reed and produces sounds of different pitch.

The cavities of the pharynx represent the sonorous tube, whose variation of form modifies infinitely the timbre of the sound emitted by the glottis.

Finally, the lungs and trachea represent the bellows and windpipe, which determine intensity by the strength of the current of air; their own sounds strengthen the sounds produced by the glottis just like a resounding box, and consequently affect the timbre also.

C. EXERCISE.

The vocal organs should act so as not to cause any fatigue or deterioration of their constituting elements.

We have already pointed out how respiration should be effected, relative to the strength and duration of the sound.

Abuse, or exaggeration of a timbre provokes various throat diseases, besides the bad qualities it gives a voice.

If the work of the vocal lips (which determine the pitch of the sound) be prolonged beyond the strength of the individual; or if the contractions are exaggerated (as when one shrieks instead of singing); or if a displacement of the voice takes place, &c.: the vocal organs may become fatigued.

The voice then becomes cracked, or hoarse and guttural, owing to the production of mucous matter.

Therefore, we think that special exercises are indispensable in learning singing; such as exercise of the different muscles active in the respiration, in the placing of the voice, in the attitude, in the configuration of the pharynx; all things which the pupil must master, in order that the mechanism should favour and not fetter the emission of sound.

These exercises all come under the denomination of *Vocal Gymnastics*.

DR. LOUIS MANDL.

ITALIAN TERMS

USED TO DEFINE MOVEMENTS AND NUANCES.

The "*movement*," or time, is the pace or degree of quickness or slowness at which a musical composition should be executed.

The "*nuances*" are the shades of musical expression, or the greater or less degree of *power given to the sounds.*

INDICATION OF MOVEMENTS

Grave. / Gravemente. — Exceedingly slow and solemn, with gravity and severe dignity.
Larghissimo. Extremely slow.
Largo. Slow, and broadly.
Largo assai. Quite slow.
Largo di molto. Very slow.
Largo, ma non troppo. Slow and broadly, but not *too* slow.
Largamente. Slowly, fully, with large broad style and expression.
Larghetto. At a slow pace, but not quite so slow as *Largo*.
Lento. Slow.
Lentamente. In slow time.
Adagio. Calm and slow.
Adagio assai. Quite calm and slow.
Adagio di molto. Very calm and slow.
Andante *or* And^te^. — Literally, *at a walking pace.* Rather slow, but not dragging—easy, graceful, and peaceful.
Andantino *or* And^tino^. — Generally interpreted as somewhat quicker than Andante.
Allegro *or* All^o^. — Joyful, cheerful, in quick lively movement.
Allegro di molto. Exceedingly quick.
Allegro assai. A quicker movement than simple Allegro.
Allegro vivace. Lively and brisk.
Allegro moderato. Moderately quick.
Allegro ma grazioso. Lively, but gracefully.
Allegretto *or* All^tto^. — Cheerful, but not so quick as Allegro.
Presto. Fast, quicker than Allegro.
Prestissimo. Very fast. The quickest degree of speed.
Stretto. Very rapid.
Tempo a cappella *or* Alla cappella. — In duple time. Two or four minims in each bar. Ecclesiastical choral music without accompaniment.
Alla breve. Expressed in the signature by ¢. A direction that the notes should be played or sung in quicker time than usual. Mostly found in movements having four or eight minims in a bar.
A battuta. In strict time, *i.e.* to return to the original time after there has been a break.
A bene placito. At pleasure of the performer.
A capriccio. According to fancy or individual will.
Ad libitum (*Lat.*) / A piacere. — Not in strict time, but at the will of the performer.

ADDITIONAL TERMS

USED TO QUALIFY MOVEMENTS AND DIFFERENT SHADES OF EXPRESSION.

Abbandonatamente. / Con abbandono. — Despondingly, with self-abandonment. Passionately.
Con accento *or* Accentato. — With emphasis. Accented.
Con affanno. / Affannato. / Affannoso. — Mournfully, or in a distressed manner.
Con afflizione. / Afflitto. — In a sad manner.
Affettuoso. / Affettuosamente. — Lovingly.
Con affetto. With pathos.
Agevole. / Agevolmente. — Easily and lightly.

Con agevolezza. With facility and lightness.
Con agilità (agile). With agility and sprightliness.
Agitato. In a restless or agitated manner.
Con agitazione. With agitation.
Allegramente. / Con allegrezza. } With cheerfulness. Joyfully.
Amabile. Gentle, tender.
Con amabilità. With gentleness and tenderness.
Amaramente. / Con amarezza. } With bitterness and sadness.
Amorevolmente. / Amorevole. } With gentle, tender feeling.
Amorosamente. / Amoroso. / Con amore. } Tenderly, lovingly
Con anima. With animation.
Animato. Lively.
Angoscioso. / Angosciosamente. / Con angoscia. } With sorrow. Sorrowfully
Ansioso. } Anxious.
Con ansietà. } With anxiety.
Ansiosamente. } Anxiously.
Ardito. } Bold.
Con arditezza. } With boldness and energy
Con ardore. With ardour.
Con asprezza. } With harshness.
Aspro. } Harshly.
Con audacia. } With boldness.
Audace. } Audacious.
Bellicoso. / Bellicosamente. } In a warlike, martial manner.
Con bravura. With brilliant, showy execution.
Brillante. Brilliant, sparkling.
Brillante assai. Very brilliant and sparkling.
Brillantissimo. As brilliant and sparkling as possible.
Con brio. With boldness, vigour, and vivacity.
Brioso. Joyfully, forcibly.
Bruscamente. Coarsely, roughly.
Brusco. Coarse, rough.
Buffonescamente. In a humorous manner.
Burlescamente. Jestingly.
Calmato. } Calmed, quieted.
Con calma. } With calmness.
Con calore. With warmth.
Caloroso. Warmly.
Celere. / Con celerità. } With haste, or speed.
Chiaramente. / Chiaro, / Con chiarezza. } With brightness and clearness. Clearly, distinctly.
Con civetteria. In a coquettish manner.
Deciso. } In a determined, decided manner.
Con decisione. } With firmness and determination.
Delicato. / Delicatamente. } Delicately.
Delicatissimo. } As delicately as possible.
Con delicatezza. } With delicacy.

Con delirio With frenzy.
Delirante. Excited.
Con disperazione. With despondency.
Con disinvoltura. / Disinvolto. } In a free, unfettered, natural manner
Dolce. / Dolcemente. / Con dolcezza. } With softness and sweetness.
Dolente. / Con dolore. / Doloroso. / Dolorosamente. / Con duolo. } With sadness. In a sorrowful, plaintive style.
Duro. / Duramente. / Con durezza. } With harshness, roughly.
Elegante. / Elegantamente. / Con eleganza. } Elegantly, with elegance and grace
Con emozione. With emotion.
Con energia. } With energy.
Energico. } Forcibly.
Energicamente. } Energetically.
Con entusiasmo. With enthusiasm.
Con enfasi. / Enfaticamente. } With emphasis.
Con espressione. / Espressivo. } With expression and feeling.
Facile. } Easy.
Con facilità. } With facility, readiness of execution.
Facilmente. } Easily.
Con fermezza. With firmness and decision.
Feroce. } Wild, ferocious.
Con ferocità. } With fierceness.
Con fervore. With fervour, or fervently.
Fiero. / Fieramente. / Con fierezza. } Proudly, boldly, with proud vehemence.
Francamente. / Con franchezza. } With confidence and freedom.
Freddamente. / Con freddezza. } Coldly, with indifference.
Con fretta. With haste.
Frettoloso. / Frettolosamente. } Hurriedly.
Con forza. With force.
Con fuoco (*or* foco). / Focoso. } With fire. Ardently.
Con furia. / Furioso. / Furiosamente. } With fury. With extreme energy and vehemence.
Con galanteria. / Galante. / Galantemente. } Gracefully, tastefully
Garbatamente. / Con garbo. / Garbato. } With elegant simplicity.

Gentile. Gentilmente. Con gentilezza. — Gently, elegantly. With gentleness.
Giocoso. Con gioco. — Playfully.
Giojoso. Con gioja. — Joyously. With joyful expression.
Gioviale. Con giovialità. — Jovial, pleasant. In a jovial manner.
Con giubilo. Giubilante. — With rejoicing. In a jubilant manner.
Con gravità. — With dignity.
Grazioso. Graziosamente. Con grazia. — With grace and elegance.
Con gusto. — With taste and expression.
Con impeto. Impetuoso. Impetuosamente. — Impetuously.
Con impetuosità. — With impetuosity.
Con indifferenza. Indifferenie. Indifferentemente. — With unconcern.
Innocente. Innocentemente. — Innocently.
Con innocenza. — In an artless, simple manner.
Intrepido. Intrepidamente. Con intrepidezza. — Boldly, daringly.
Irato. Con ira. — With anger.
Con ironia. — With dissimulation.
Ironicamente. Ironico. — Ironically.
Languido. Languidamente. — Languidly
Con languore. — With languor.
Con larghezza. — In a large broad style.
Leggiero. Leggiermente. Con leggierezza. — With lightness.
Malinconico. Malinconicamente. Con malinconia. — With melancholy expression.
Maestoso. Maestosamente. Con maestà. — Majestically.
Mesto. Con mestizia. — Sadly. With sadness.
Misterioso. Misteriosamente. Con mistero. — In a mysterious manner.
Moderato. Moderatamente. Con moderazione. — In moderate time.
Con moto. — With spirited movement.
Negligente. Negligentemente. Con negligenza. — In a careless, negligent manner.

Nobile. Nobilmente. Con nobiltà. — Nobly, grandly.
Con passione. — Ardently, passionately.
Placido. Placidamente. Con placidezza. — Quietly, peacefully. With placidity.
Pomposo. Pomposamente. Con pompa. — In a pompous manner.
Precipitato. Precipitatamente. Con precipitazione. — Hurriedly. With precipitation, impetuously.
Con precisione. — With exactitude.
Preciso. — With precision.
Con prestezza. — With quickness.
Con rabbia. — With wrath.
Rapido. — Rapid.
Rapidamente. — Rapidly.
Con rapidità. — With rapidity.
Riposato. Riposatamente. — Reposefully.
Con riposo. — With repose.
Risoluto. — Resolute.
Risolutamente. — In a resolute manner.
Con risoluzione. — With resolution.
Scherzando. Scherzoso. — Playfully, jokingly.
Sdegnoso. Sdegnosamente. Con sdegno. — Scornfully, disdainfully.
Schietto. Schiettamente. Con schiettezza. — Simply, neatly.
Sciolto. Scioltamente. — Easily.
Con scioltezza. — With freedom.
Semplice. Semplicemente. Con semplicità. — In an unaffected, artless manner.
Sentimentale. — Tender, romantic, fanciful.
Con sentimento. — With feeling.
Con serietà. Serio. Serioso. — In a grave, serious manner.
Severo. Severamente. Con severità. — In a severe manner.
Con slancio. — With eager impetuosity.
Solenne. Solennemente. — Solemnly.
Con solennità. — With solemnity.
Sonoro. — Sonorous.
Sonoramente. — Sonorously.
Con sonorità. — With resonance.
Con spirito. Spiritosamente. Spiritoso. — With spirit and animation. Brisk, lively.

Strepitoso. } Boisterously.
Strepitosamente. } In a boisterous manner
Con strepito.

Tenero. } Tender, soft, delicately.
Teneramente. } With tenderness.
Con tenerezza.

Timido. } In a timid manner.
Timidamente. }
Con timidezza.

Timoroso. } Hesitatingly.
Timorosamente. } Timorously.
Con timore.

Tranquillo. } Tranquil, quiet.
Tranquillamente. } With calmness and composure.
Con tranquillità.

Veemente. } Vehemently. With force.
Con veemenza.

Veloce. } Rapid.
Con velocità. } Swiftly.
Velocemente. } With velocity.

Vigoroso. } Forcible.
Vigorosamente. } Vigorously.
Con vigore. } With vigour and boldness.

Violento. } Violent.
Violentemente. } Violently, passionately.
Con violenza. } With violence.

Vivace. } Briskly, animated.
Con vivacità. } With vivacity.
Vivamente. }
Vivo. }

ITALIAN TERMS

USED TO INDICATE THE DIFFERENT DEGREES OF POWER AND SPEED.

Piano (p. *or* p°). Softly.
Piano assai. Very softly.
Pianissimo (pp. pp^{mo}). Extremely soft.
ppp. *or* pppp. il più piano possibile. As softly as possible.
Mezzo-piano (mp.) Moderately soft.

Calando (cal°). } Decreasing the volume of tone.
Decrescendo. }
Decres. *or* Decresc°. }

Diminuendo (dim.) Diminishing the power of sound.

Rallentando (rall°). } Gradually diminishing the speed of the move-
Rallentato. } ment.

Ritardando (ritard°). Gradually slackening the time.

Ritenuto (riten°). } Holding back the speed of the movement.
Ritenendo. }

Meno. Less.
Poco meno. Somewhat slower.
Meno animato. Less animated.
Meno forte. Less loud.

Meno mosso. } Less quick.
Meno presto. }
Meno vivo. }

Morendo. Dying away.

Perdendo. } Decreasing the power as much as possible.
Perdendosi. }

Più piano. } More softly.
Più lento. } More slowly.

Raddolcendo. With gradual softness and sweetness.
Rilasciando. Relaxing the time.
Scemando. Equivalent to dim°.

Slargando. } Equivalent to rall°.
Slargato. }
Slargandosi. }

Slentando. Gradually decreasing the speed.

Smorzando (smorz.) } Gradually fading away.
Smorzato (smorz°). }

Sostenendo (sost^{do}). } Sustaining the sound, or the speed.
Sostenuto (sost^{to}). }

Forte (f. *or* for.) Loud.
Forte assai. Very loud.
Fortissimo (ff. *or* ff^{mo}). Extremely loud.
fff. As loud as possible.
Mezzo-forte (mf.) Moderately loud.

Sforzato (sf.) } Strongly marked.
Sforzando (sfz.) }

Rinforzando (rf. *or* rfz.) } Increasing the power.
Rinforzato (rinf.) } Strengthening the emphasis.

Accellerando (accel.) } Gradually increasing the speed of the
Accellerato (accel°). } movement.

Affrettando (affret°). } Hastening the time.
Affrettato. }

Stringendo (string°). Increasing the speed.
Assai. Very.
Crescendo (cres. *or* cresc.) Gradually increasing the force of sound

Crescendo assai. } Greatly increasing the force of sound.
Crescendo molto. }

Incalzando. Pressing on the time and increasing the tone.

Marcando. } Marking time or expression.
Marcatissimo. } Very marked.
Marcato. } Accented.

Medesimo movimento. The same movement.
Medesimo tempo. The same time.
Molto. Very, extremely.
Mosso. At a quick pace.
Non troppo. Not too much
Piuttosto. Rather.
Più. More.
Più allegro. Quicker.
Più forte. Louder.
Più mosso. At a quicker pace.

Più presto. } Faster.
Più stretto. }

Più vivo. More animated.
Poco. A little.

Poco animato. Rather animated.
Poco a poco. Little by little, by degrees.
Poco più forte. Somewhat louder.
Poco più animato. Somewhat more animated.
Quasi. Almost.

Ravvivando (Ravv.), Ravvivato. } Reanimating, quickening the time a little
Risvegliando., Risvegliato. } With increased animation.

VOCABULARY OF GENERAL TERMS.

Accarezzevole. Caressingly.
Accompagnamento., Accomp. *or* accomp^{t}. } Accompaniment.
Adirato. In an angry manner.
A due tempi. In common time of two in a bar.
A due voci. For two voices.
Affabile., Affabilmente. } In a pleasing, or endearing manner.
A fior di labbra. Speaking or singing very softly and lightly on the lips.
Al loco., Loco. } In the original place. A term used to annul a previous direction to sing or play an octave higher or lower.
All' ottava. } In the octave.
All' 8va alta. } In the octave higher.
All' 8va bassa. } In the octave lower.
Al segno. To the sign 𝄋
A mezza voce. With half the power of the voice.
Antifona. An anthem.
Aperto. Open.
Appassionato., Appassionatamente. } With passionate expression.
Appoggiando. } Leaning upon
Appoggiato. } Dwelt on.
A quattro parti. For four parts.
A quattro soli. For four soloists.
A quattro voci. For four voices in harmony.
Aria. An air for single voice or instrument with accompaniment.
Arie aggiunte. Interpolated songs.
Aria buffa. A humorous song, both musically and dramatically.
Aria cantabile. An air in a graceful and flowing style.
Aria concertante. An air in concert style for a single voice with some "*obbligato*" accompaniment.
Aria d' entrata. The first air allotted to a principal singer on entering the stage in an opera.
Aria di bravura. An air with florid passages.
Aria parlante. A declamatory air.
Arietta, ariettina. A little air, or melody.
Arioso. In the style of an air.
Arpeggio. Notes of a chord in imitation of a harp, struck successively and not simultaneously.
Articolato, bene articolato. Well accented, or pronounced.
Aspirato, aspirando. Breathing audibly.
A tempo. In time.
A tempo comodo. Convenient, easy moderate time.
——— di Gavotta. In the time of a Gavot.
——— di Minuetto. In the time of a Minuet.
A tempo giusto. At a moderate and even pace.
——— ordinario. In ordinary, moderate time.
——— primo. Original time. Returning to the time first indicated.
——— rubato. Time irregularly hastened or slackened for the purposes of expression.
A tre, a tre parti. In three parts.
A tre soli, a tre voci. For three solo voices.
Attacca. Commence at once without a pause.
Attacca subito. Begin at once.
Ave Maria (*Lat.*) A hymn to the Virgin.
A vista *or* A prima vista. } At sight. At first sight.
Baccanale. A drinking song, or chorus.
Ballabile. A piece of dance music.
Ballata. A short popular song.
Ballo. A dance, or ball.
Barcarola. A simple melody in imitation of the songs of the Venetian gondoliers.
Baritono. A man's voice ranging between a bass and a tenor.
Basso. The deepest-toned male voice. Also the double bass and the bass part.
Basso buffo. A comic singer with a bass voice.
Basso cantante. A baritone voice.
Battuta. A bar.
Bemolle. The flat, or accidental known by the sign ♭.
Ben, bene marcato. Well, clearly marked.
Ben sostenuto. Well sustained.
Bequadro. The natural, or accidental known by the sign ♮.
Bizzarro. Odd, droll.
Bocca aperta. With open mouth.
Bocca chiusa. With closed mouth.
Bocca ridente. With smiling mouth.
Bolèro. A Spanish dance in triple measure, with strongly marked accent.
Cabaletta. The last quick movement of an operatic air with florid passages.
Cadenza. As applied to vocal music, a brilliant passage introduced during the progress or at conclusion of the piece.
Canone, a canone. A movement which after being sung by one part is, after a short rest, taken up by another part, note for note.
Cantante. A singer.
Cantare. To sing.
Cantata. A short musical work for voices and chorus, either secular or sacred.
Cantatrice. A female singer.

Cantilena. A melody, an air, or "oft-repeated old song."
Canto. The upper voice part in concerted music.
—— **ripieno.** Additional soprano chorus-parts.
—— **primo.** First soprano.
—— **secondo.** Second soprano.
Canzone. A short and lively song.
Canzonetta, Canzoncina. Dimioutive of Canzone, a very short song.
Capo, Da capo. Commencement. A direction to return to the first or other indicated movement.
Da capo al fine. From the beginning to the sign "Fine."
Da capo al segno. Repeat from the sign 𝄋
Capriccio. A composition capricious and irregular in form.
Capriccioso. Whimsical, humorous.
Carezzevole. Caressingly.
Caricato. With exaggerated expression.
Cavatina. An operatic air composed of a Rec°, a slow and a quick movement.
Chiave. A key, or clef.
Chiesa. Church.
Chiuso. Close.
Coda. An adjunct to the ordinary close of a piece of music.
Colla. With.
Colla voce, colla parte. With the voice, with the principal part.
Comodamente. Easily, quietly.
Comodo. Easy, without haste.
Come. As, like.
Come prima, come sopra. As at first. As above.
Concerto. A concert. A composition for some especial instrument with orchestral accompaniment.
Concitato. Agitated.
Consonante. Consonant.
Consonanza. Consonance.
Contralto. The deepest female voice.
Corale. A hymn or psalm tune.
Coro. Chorus.
Croma. A quaver 𝅘𝅥𝅮
Corona. A pause 𝄐
Da ballo. In dance style.
Da lontano. In the distance.
Dal segno. To the sign 𝄋 (Da Capo).
Da teatro. In theatrical style.
Decima. The interval of the tenth.
Declamato, declamando. In a declamatory style.
Dilettante. Amateur. A lover of art who pursues it as a pastime and not a profession.
Di molto. Very much.
Di nuovo. Again, once more.
Dissonante. Dissonant.
Dissonanza. Dissonance.
Distinto. Clear, distinct.
Dominante. Dominant. The fifth of the scale.
Dopo. After.
Duetto, Duettino. A duet. A little duet.
Due volte. Twice.
Duodecima. The interval of a twelfth.
Eguale. A voci eguali. Equal. Equal voices.
Elegia. Elegy.
Elevato. Exalted.
Emissione (di voce). Emission—production of the voice.
Esatto. Strict, exact.
Estremamente. Extremely.
Fagotto. Bassoon.
Falsetto. Artificial voice, higher than the chest or natural voice.
Fantastico. Fantastically.
Fermata. A pause.
Fermo. Firm, fast.
Fiacco. Weak, weary, faint.
Fiato (in un fiato). Breath (in one breath).
Filar la voce. To prolong a sound, swelling and diminishing by degrees.
Filo di voce. The softest voice possible.
Finale. The last movement of a work; the end of an act or of an opera.
Fine. The end.
Fioriture. Florid passages, embellishments of all kinds.
Flauto. Flute.
Flessibilità. Flexibility.
Frase. Phrase.
Fraseggiare. To phrase.
Fuga. Fugue.
Fugato. In the fugue style.
Fughetta. A short fugue.
Furore. Passionate enthusiasm.
Giga. Jig.
Gradatamente. Gradually.
Il più. The most.
Imitando.—Imitando la voce. Imitatingly—imitating the voice.
Imperioso. Imperiously.
Imponente. Imposingly.
Indeciso. In an undecided manner.
Inno. A hymn.
Inquieto. Restless, agitated.
Insensibile. Insensibilmente. Imperceptibly, by degrees.
In tempo *or* **a tempo.** In time.
Intermezzo. An interlude.
Interruzione (senza). Without pause.
Intervallo. An interval.
Intonare. To sing in tune.
Intonazione. Intonation.
Introduzione. Introduction.
Irresoluto. In an undecided manner.
Istesso (l'istesso tempo *or* **Lo stesso tempo.** At the same pace
Lagrimando. Tearfully.
Lamentevole. Mournfully.
Languido Languidamente. Languendo. In a languid manner.
Laringe. Larynx—The organ of voice.
Legando, legato. In a smooth and connected manner.
Legatissimo. Exceedingly smooth.
Legatura. A bind or tie.
Lontano, da lontano. In the distance.

Lusingando. Caressingly, in a coaxing manner.
Luttuosamente. Mournfully, sadly.
Maggiore. Major.
In tuono maggiore. } In the major key.
In modo maggiore. }
Maniera. Manner, style.
Marziale. Martial.
Melodia. Melody.
Messa di voce. The swelling and diminishing of the sound of the voice upon a holding note.
Metallo—metallo di voce. Metal. The ringing quality of the voice.
Metodo. Method.
Minacciando, minaccioso. In a threatening manner.
Minima. A minim 𝅗𝅥.
Minore. The minor mode.
Minuetto. Minuet.
Misura. A bar (a measure).
Mormorando. In a gentle, murmuring manner.
Motetto. Motett.
Motivo. The subject or theme.
Musica. Music.
Musica di camera. Chamber music.
Musica sacra. Sacred music.
Musica di chiesa. Church music.
Musica di concerto. Concert music.
Musica di teatro. Operatic music.
Ninna-nanna. A cradle-song.
Nona. The interval of the ninth.
Nonetto. A composition for nine performers.
Nota. A note.
Nota d' abbellimento. A grace note—a note of embellishment.
Nota di passaggio. A passing note.
Nota sensibile. The leading-note, or sub-tonic.
Notturno. A composition of quiet, elegant, and flowing character.
Nuovo, di. Again.
Obbligato. A part in a composition allotted to an instrument, and specially indispensable.
Oppure. Or.
Ordinario, a tempo ordinario. Ordinary. At a moderate pace.
Orecchia musicale. A musical ear.
Ossia. Or else.
Ottava. The interval of the octave.
Ottetto. A composition in eight parts.
Parlando, parlante. (Speaking.) In the style of a recitative.
Parte, parte cantante. Part, vocal part.
Passaggio. A passage or phrase.
Pastorale. In pastoral style.
Patetico. In a pathetic manner.
Pausa, lunga pausa. A rest or pause; a long pause.
Pesante. Impressively, weighty.
Pezzo di musica. A piece of music.
Piangendo, piangente. In a weeping, sobbing manner.
Pieno, piena. } Full.
A piena orchestra. } For full orchestra.
Poggiato. Dwelt or leant upon.
Portamento. }
Portando la voce. } Slurring, or gliding from one note to another.
Posato. Quietly.
Preghiera. A prayer.
Preludio. A prelude.
Prontamente, pronto. Readily, quickly
Prova. A rehearsal.
Puntato. Detached, pointed.
Quarta. The interval of the fourth.
Quartetto. A composition for four performers.
Quinta. The interval of the fifth.
Quintetto. A composition for five performers.
Quieto, Quietamente. Quiet, quietly.
Recitando. }
Recitante. } In the manner of a recitative.
Recitativo. Recitative, or musical declamation.
Recit. accomp. Accompanied recitative.
Replica (con) (senza). Repetition (with) (without)
Respirazione. Respiration.
Respiro. A semiquaver rest (a breath).
Ridotto. Arranged from a full score (reduced).
Riduzione. Arrangement.
Rigore, a rigore di tempo. Strictness. In strict time.
Rigoroso. Strictly.
Ripieno. A part added and only occasionally used to fill up.
Ripresa. A repeat.
Risonanza. Resonance.
Risposta. A reply or answer to a fugue subject.
Ritmo. Rhythm.
Ritornello. Interlude.
Rondò. A composition in which the repetition of the prevailing subject is made prominent.
Rotondo. Round or full with reference to tone.
Saltarello. A composition in triple time resembling a Tarantella.
Salterio. The Psalter or Book of Psalms.
Salto. A dance distinguished by leaping, &c. (also an interval).
Scala. The scale, or gamut.
Scena. A scene. A solo for single voice, dramatically descriptive.
Scherzo. A movement in a composition descriptive of humour and merriment.
Scordato. Out of tune.
Scordatura. The mis-tuning of an instrument.
Scorrendo, scorrevole. Gliding, flowing.
Seconda. The interval of the second.
Secondando (il canto—la voce). Following (the voice.)
Secondo. Second.
Seconda volta, seconda parte. Second time; second part.
Segno. The sign 𝄋
Segue. Follows, comes after.
Seguendo, seguente. Following.
Seguenza. A sequence.
Semibreve. Semibreve 𝅝
Semicroma. A semiquaver 𝅘𝅥𝅯
Semiminima. A crotchet ♩
Semituono. A semitone.
Sempre. Always.
Sensibile. Expressive. (Nota sensibile—the leading-note—the major seventh of a scale.)
Senza. Without.
Sesta. The interval of the sixth.

Sestetto. A composition for six performers.
Settima. The interval of the seventh.
Settimino. A composition for seven performers.
Siciliana. A dance of a pastoral character in $\frac{6}{8}$ or $\frac{12}{8}$ time.
Simile. Like. In the same manner.
Sincope. Syncopation.
Sinfonia. A composition for orchestra which has several varied movements.
Singhiozzo. / Singhiozzando. } A sob—sobbing.
Smanioso. Furious with rage.
Smorfioso. Affected, coquettish.
Soave, soavemente. Agreeably, sweetly.
Soggetto. Subject or theme.
Solfeggio. A vocal exercise in which the notes are sung by the names Do, Re, Mi, Fa, Sol, La, Si. (Sol-faing.)
Solfeggiare. To practise solfeggi.
Solo. Alone, a piece for one performer.
Sopra (come sopra). Above, before. As before.
Soprano. The highest female, or boy's voice. (Treble.)
Sortita. Vide *Aria d' entrata.*
Sopirando. Sighing.
Sospiro. A sigh (also a crotchet rest.)
Sotto (sotto voce). Below, under. In an undertone.
Spartito. The full score of a musical work.
Spazio. A space on the stave.
Spiccato. Detached, and distinct.
Squillante. Ringing, bell-like in tone.
Staccato. Detached, light, and of short duration.
Stanza. A strophe.
Strisciando. / Strisciato. } Gliding, slurring smoothly.
Stretta. A final passage, taken quicker than the preceding movement.
Strofa. A strophe.
Subito, Subitamente. Suddenly, without pause.
Sul, Sull', Sulla. On, upon.
Supplicando. / Supplichevole. / Supplichevolmente. } In an imploring manner.
Svegliato. Brisk, lively.
Tanto; non tanto. So much, not so much.
Teatro. A theatre.
Tema. Theme or subject.
Tempo. Time or measure.
Tenore. Tenor voice.
Terza. The interval of the third.
Terzettino. A short composition for three performers.
Terzetto. A composition for three performers.
Terzina. A triplet.
Testo. The text of a composition.
Tonica. The key-note, or tonic.
Trachea. The windpipe.
Trillo. A shake.
Tromba. Trumpet.
Trombetta. A small trumpet.
Troppo (non troppo). Too much, not too much.
Tuono. Tone, sound. The interval of the second.
Tutti. All. Every performer to take part in the execution of the passage.
Uguale, ugualmente. Equal; similarly.
Un, una, uno. One.
Una voce, una volta. One voice; once.
Undecima. The interval of the eleventh.
Unisono. In unison.
Unitamente. Together.
Un poco, un pochino, un pochettino. A little. A very little.
Vacillando, vacillante. Uncertain, wavering.
Variante. An optional alteration.
Variato. Changed, altered.
Variazioni. Variations.
Velata (voce velata). Veiled. A voice the tone of which is not clear.
Verso. { 1mo verso. / 2do verso. } Verse. { 1st Verse. / 2nd Verse.
Vezzoso, vezzosamente. Tender, gracefully.
Vibrante, vibrato. Vibrating, tremulous. A tremulous quality of tone.
Vocale. Belonging to the voice; also a vowel.
Vocalizzare. To vocalise.
Vocalizzi. Vocal exercises; solfeggi.
Voce. The voice.
Voce di gola. A throaty voice.
Voce di petto. A chest voice, or lower register of the voice.
Voce di testa. A head voice, or upper register of the voice.
Voce sola. The voice alone, unaccompanied.
Volata. A run, a rapid series of notes.
Volta subito (V.S.) Turn quickly.
Una volta. Once.
Due volte. Twice.
Prima volta. First time.
Seconda volta. Second time.

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